THE INSTRUCTOR

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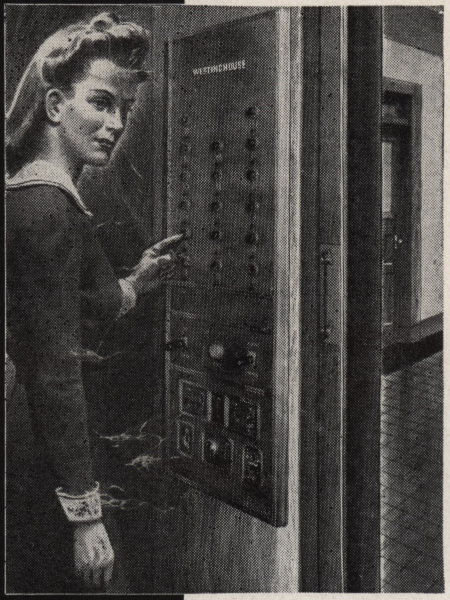
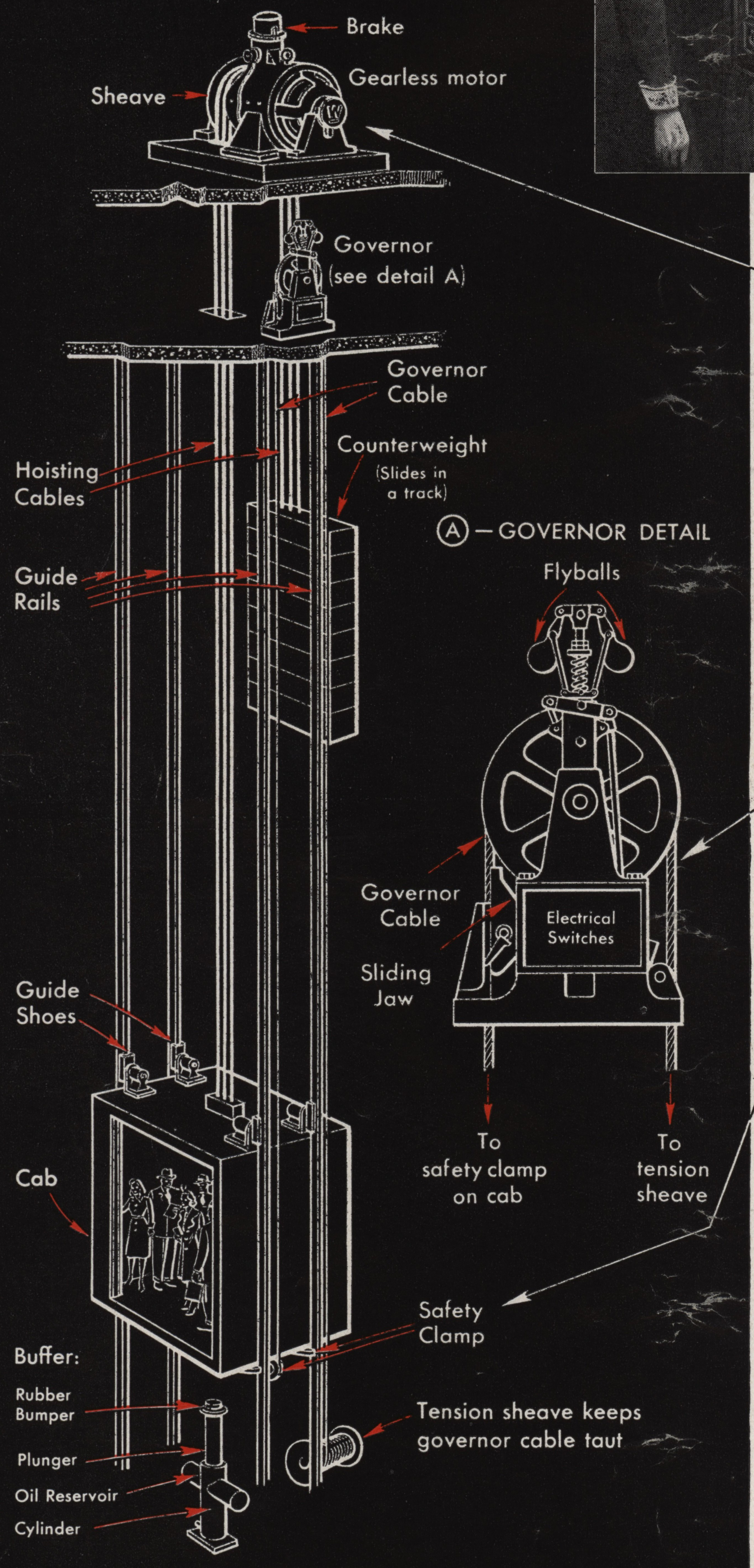
The Electric Elevator





The modern elevator is a vertical transportation system

The electric elevator has added hundreds of square miles to the area of American cities. It has permitted them to extend *up* as well as *out;* it has made the "skyscraper" practicable. It has accomplished all of this because it provides vertical transportation which is safe, convenient, smooth, fast.

. . . . powered by electricity

Most of us use the word "elevator" to refer to the car in which we ride. Technically this is the *cab;* the whole system is the elevator.

The cab is raised and lowered by an electric motor mounted at the top *(overhead)* of the elevator shaft. A grooved wheel called a *sheave* is attached to the armature (moving part) of the motor. Cables (metal ropes) are fastened to the top of the cab, pass over the sheave, then down to a sliding *counterweight* which weighs approximately as much as cab and passengers.

Thus balanced, the car neither rises nor falls of its own accord; power must be applied. When the motor armature and its attached sheave turn in one direction, the cab moves up; when they turn in the other direction, it moves down.

. . . . and running on rails.

To prevent any sway, the modern elevator has *guide rails* on each side of the shaft. *Guide shoes* on the cab fit around these guide rails.

A "governor" limits the speed

Speed is kept within a safe limit by means of a *governor*. If the cab moves too fast, electrical switches in the governor automatically reduce the speed of the motor. If, for any reason, the motor continues to speed, the governor automatically cuts off the power and applies the brake.

. . . . and, if necessary, stops the cab.

If even this does not stop the cab, the rapidly whirling *fly balls* are thrown upward and outward by the centrifugal force of their spinning. This causes the *sliding jaw* in the governor to grip the *governor cable.* The governor cable, in turn, closes the *safety clamps* under the elevator cab so that they grip the guide rails, bringing the cab to a smooth, sure stop.

For still further protection, there is a buffer at the bottom of the shaft, which acts just like the shock absorbers on an automobile.

Operation is automatic.

In the latest elevators, the "brains," as well as the power, is electricity. Electricity closes the doors at the touch of a finger; when the operator has pressed a button for each floor that is wanted, electrical contacts stop the cab at the right floor and electricity automatically opens the doors again.

A 25" x 36" enlargement of this advertisement, for use as a wall chart, will be sent to any teacher on request. Please ask for Chart I 54. School Service, Westinghouse Electric & Manufacturing Company, 306 Fourth Ave., P. O. Box 1017, Pittsburgh 30, Pa.

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THE INSTRUCTOR

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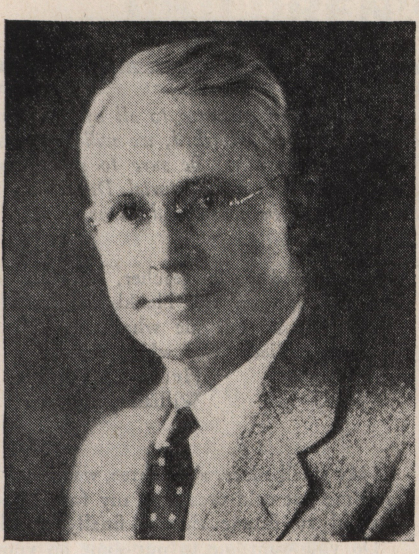

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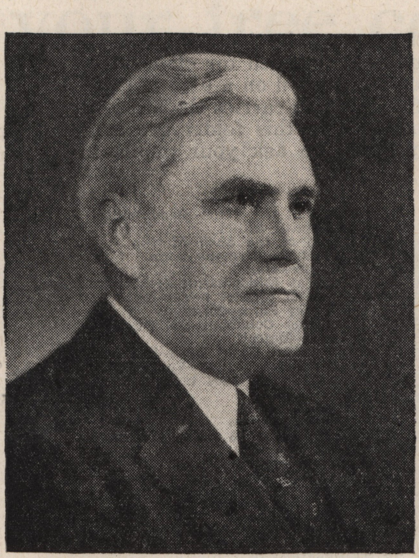

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LET'S LAUGH

The clever remarks that children make are a source of pleasure to all of us. Do you know an amusing one? Send it to us, and, if it is published, we will pay you one dollar. All items should be typed, or written in ink. Be sure to sign your own first name. Address: Let's Laugh, THE INSTRUCTOR, *Editorial Department, Dansville, N.Y. Contributions for this column cannot be acknowledged or returned.*

Virginia, aged four, noticed the long handles on the iced-tea spoons.

"I was given those spoons when I was twelve," remarked her mother.

"Were they this big then?" demanded Virginia.

VERA LUND PRAAST
Anaconda, Montana

The sixth grade were discussing terms used in their arithmetic text, when the teacher asked one of the girls what the term *light year* meant.

After serious thinking she answered, "Oh, that's when the farmers have a light crop."

SISTER M. IRENE
Atchison, Kansas

Emily, a second-grader, was proud of the fact that she had never missed her spelling words. But one day her spelling paper was returned with a misspelled word checked in red.

"I'm not speaking to myself!" she remarked with disgust.

CAROL RAMSEY
Indianapolis, Indiana

Danny, aged five, said to his mother one day, "I hope the lambs won't have to go without wool."

"Why do you think they might have to go without wool?" Mother asked.

"Well, it's hard to get," said Danny.

ALICE K. CHEDEL
Readsboro, Vermont

I had brought my little nephew from the country to the city on a visit. I took him to the zoo, and among the things we saw was a wild boar. I explained, "This is a wild boar. He belongs to the hog family."

Upon his return home, the boy was asked, "What did you see at the zoo?"

"Well," he answered, "I saw some of the hog's people."

ADA F. COLEMAN
Washington, D.C.

Harold, aged six, sat looking at a picture of a bat with outspread wings. Finally he said, "There he goes with his umbrella up."

ALICE STONE
Shady, New York

My first-graders were learning to write the name of their state—Minnesota.

"What does *Minnesota* mean?" the teacher asked.

"Oh, that is the last name for all the towns around here," Kenneth replied.

ELLA H. HANSEN
Jackson, Minnesota

A little boy traveling on a train saw an M.P. Being very curious, he asked a group of soldiers whether it stood for "Mother's Pet."

MILDRED DELEGARD
Wheeler, Wisconsin

A second-grade teacher, drawing a G clef sign on the blackboard, asked, "Can anyone tell me what this is?"

Beth replied, "Gee whizz sign."

HELEN M. POLSON
Williams, Arizona

My small niece, aged three, was watching me put cold cream on my face. She looked so intent that I finally asked, "Do you want me to put some on your face, Barbara?"

"Oh, no," she answered gravely, "my mother washes my face."

CORAL FULTON
Mohall, North Dakota

Jackie had spent the night at his grandparents' house. Next morning, Grandma asked him whether he had had a good sleep. He replied, "Not very. Grandpa purred too loud."

DAISY CLAY
Racine, Wisconsin

When we were studying foods and the colors, we named a food for each of the colors until we came to black. Then a little six-year-old girl said with a drawl, "I know something black."

"What is a black food, Edith?"

"Toast," came the answer.

LOUELLA L. OGLESBY
Wasco, California

Margaret, who is in the first grade, has had some trouble in learning to read. I was trying to teach her the word *run*, but she just couldn't remember it. Finally, trying to help her, I asked her what she did with her feet.

Promptly she answered, "I wash them."

IRENE DUNGAN
Rosston, Oklahoma

A family of five—father, mother, and three small sons—sat before the fireplace on the night before the father was to leave for his pre-induction physical examination. The father said that he wished he were going into the Navy.

Donald, the oldest son, who was seven, looked up and said, "Daddy, don't go into the Navy."

"Why, Son, don't you want your father to be in the Navy?"

"Daddy, I don't think you could stand being homesick and seasick too."

MAMIE HERTZ
Anna, Illinois

The teacher was testing a five-year-old boy to see whether he understood the meaning of words.

She asked him what *rap* meant and the lad knocked on his desk. Then she asked him what *roar* meant. The child roared.

The next word was *haste*. That puzzled him. Nor did he know the meaning of a few more hard words. Finally the discouraged child said, "I don't know all those foreign words!"

RUTH N. HATHAWAY
Fall River, Massachusetts

THE CHILDREN'S CORNER

This department is devoted to verse written by children. Contributions must be submitted by you, as the teacher, with a letter stating the conditions under which the verse was written. Send only verse which you are sure is the pupil's own work, preferably that which has been done at school. Verse written by the class as a whole is also acceptable. Use a separate sheet for each poem and include the pupil's name and grade, name and address of the school, and your name. Address:

The Children's Corner
THE INSTRUCTOR, Dansville, N.Y.

MY WISH

Every day the postman
  Comes walking down the street.
He doesn't mind the weather
  Though it rains and snows and sleets.
I'd like to be a postman,
  Come walking down the street,
And smile and say "Good morning"
  To everyone I'd meet.

PUPILS OF GRADE 2
Rohwer Relocation Center, McGehee, Ark.
MARTHA E. PATTERSON, *Teacher*

A second grade that had been studying community helpers wrote this pleasing poem about one helper, the postman.

THE ROBIN

"Wake up," sings the robin,
At the coming of the light.
"Cheer up," sings the robin,
When the sun shines bright.
"Fly up," sings the robin,
When we go to bed at night.

JANE MARIE BLASER, *3rd Grade*
Sacred Heart School, Dubuque, Iowa
SISTER MARY DOROTHEA, *Teacher*

Study the interesting pattern of Jane Marie's lovely verse which runs along so smoothly. Notice also that the different songs of the robin come in the morning, at noon, and at night.

THE SEARCHLIGHT

The searchlight searches about the sky
To see the airplanes flying by.
The searchlight flashes by to show
All the airplanes where to go.

GEORGE NELSON, *3rd Grade*
Lafayette School, Willmar, Minn.
LENORE PETERS, *Teacher*

No one can doubt that George has seen a searchlight in action because he has given us so vivid a word picture. His lines are in couplet form, and each line has four feet or measures.

THE WOODPECKER

The woodpecker pecks a big round hole
Right in the middle of a telephone pole.
He pecks and pecks through broad day-
  light,
And when he's finished it's always
  night.
His little round head is very, very red,
His bill is a bright yellow,
Oh, boy! He's a lively fellow!

DOLORES NEVADA, *4th Grade*
Public School, Middleport, Pa.
E. GLADYS JOHN, *Teacher*

Dolores has evidently watched a woodpecker at work, and has listened to him as he "pecks and pecks"—words which imitate the sound he makes. Such use of words is called *onomatopoeia*. Other words which imitate sounds are *murmur*, *buzz*, and *splash*. These words add to the beauty of a poem.

OUR FLAG

Oh, look at our flag,
How it shines, tall and bright!
How it moves in the wind,
How it stands like a light!

The colors are so pretty
And the stars seem to shine!
It's the flag of our country—
It's your flag and mine.

JOAN KLINE, *5th Grade*
North Heights Elementary School, Del Rio, Texas
IMOGENE YOUNG, *Teacher*

This poem shows how much Joan loves our flag. It is full of word pictures, and has a strong last line. Last lines should always be strong lines.

THE MORNING

Lovely is the morning
  When the sky is azure blue.
Lovely is the morning
  God has given to me and you.

Lovely is the morning
  When flowers bloom among the dew.
Lovely is the morning
  God has given to me and you.

Lovely is the morning
  When the sun shines out so bright.
Gracious is our Father
  Who sends us morning light.

CAROL BULLOCK, *6th Grade*
Bigelow School, Marlboro, Mass.
EVA M. HANLEY, *Teacher*

Carol has written a lyric or song. It gives us a feeling of peace and quietness, perhaps because of her repetition of the line "Lovely is the morning." Two poetic expressions which call up nature pictures are "the sky is azure blue" and "flowers bloom among the dew."

THE MAIL PLANE

From the hilltops to the seashore,
  Over waters running clear,
Comes the mail plane bound for Frisco,
  Flying boldly without fear.

I can hear its motors roaring.
  'Gainst the dark sky glow its lights.
I run to see it soaring
  As it makes its nightly flights.

I should like to fly an airplane
  And look at the scene below;
But instead I am looking upward,
  For I like to see planes go.

MAX SHEPHARD, *7th Grade*
Bates Rural School, Palmyra, Mo.
WILMA S. ELLIS, *Teacher*

In this poem we see Max "looking upward" at the mail plane. The second stanza pictures what he sees and hears as the plane "makes its nightly flights." Note his choice of the expressive words *roaring*, *soaring*, and *glow*, and his regular rhythmic pattern of four feet to a line.

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HOW TO USE THE HANDWORK IN THIS ISSUE

JESSIE TODD

Supervisor of Art, University Elementary School, University of Chicago

Page 32 CHILDREN should be encouraged to use their originality in designing the shape of a May basket as well as in decorating it, for this experimenting with shapes and decorations is the big educational value. To make the basket from directions gives experience in using one's hands, to be sure, but that is a minor aim.

It seems wise for the teacher to let the pupils make their baskets as fancy as they wish. They will plan original decorations. Some will like to make tissue-paper fringe to paste around the top. Some will like to make a double basket of contrasting colors, folding two at once and using one for a lining. The outside one may be folded and have holes cut out of it in an original design. Flower stems may be stuck through the holes. Butterfly shapes may be pasted on the handle.

Page 33 PERHAPS this poster will inspire pupils to make a series of silhouettes called Work Silhouettes of Ourselves and Our Allies. The subjects might include a welder, a shipbuilder, a farmer with a plow, a woman caring for a child, a garbage man, a teacher in school, a boy delivering papers, and a baker. It will take thought to choose a characteristic pose of each which will make an effective silhouette.

Lettering may be placed under each. Children need experience in lettering and they like to do it when it serves a purpose. They may place the black silhouettes on suitable colored paper.

The children could have a wonderful time using their original ideas to make posters with such mottoes as "Pack up your troubles in your old kit bag and smile, smile, smile" or "Keep the home fires burning."

Page 34 A TEAPOT holder offers an opportunity for original design. The shape may be something definite like a fish (illustrated), or a teapot, or just some interesting outline with the word *tea* embroidered on it. It will be fun to make different kinds of letters and sew different colors on the edge of the letters.

Children who make this bookmark have added one more interesting experience to their school day. Each thing that a creative child learns to make helps him to invent new things.

Page 35 DESIGNING a box in colors to match a certain room is a popular problem. The second box from the right at the top of the page could easily match curtains in a kitchen or cottage, and be used for string or odds and ends.

(*Continued on page 7*)

"We're scrimping on paper for Jim!"

CORPORAL JIM is in Italy doing his fighting job for Uncle Sam. The food he eats, the weapons and ammunition he uses, the blood plasma and medical supplies which may save his life, come to him in perfect condition because they are protected in shipment by paper and paperboard.

Jim's mother knows this. That's why you see her carrying her own market basket to save the grocer's precious paper bags. That's why she uses fewer paper towels and facial tissues. She conserves paper by "making each piece stretch."

Jim's father knows this. That's why he keeps figuring out even smarter ways of cutting down on paper consumption in his office. That's why he never asks store clerks to put extra wrappings on things that are already packaged and ready to carry. He conserves paper by "avoiding useless wrapping and accepting simpler packaging."

Jim's kid brother knows this. That's why he collects all the family's used paper for the local salvage drive. That's why he borrows and lends books, papers, magazines with all his friends. He's conserving paper by "sharing the printed word."

Yes, Jim's family knows what scrimping on paper means to Jim.

And you do, too. That's why we know you are using less paper. That's why we know you are joining with all the other patriotic Americans from coast to coast who have vowed to save a million pounds of paper for the war effort!

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HOW TO USE THE HANDWORK IN THIS ISSUE

(*Continued from page 6*)

Children can earn money at a school sale by selling boxes like these, for they are very lovely and practical. To make a dozen of the same kind—for example, the one second from the left at the top of the page—it will speed the work if one child cuts the dark bands, another scallops them, a third does the pasting, a fourth cuts the floral designs, and a fifth finishes them.

In this problem, children get excellent experience in placing dark and light values in their designs. They learn not only from doing, but also from seeing the designs made by others in the class. A child may say, "I made mine fancy, but I like Lucy's plain one better."

These boxes illustrate the principle of letting a design follow the construction lines. The first, third, and fourth boxes at the top of the page have a narrow dark band following the contour of the box. The first and third have a circular design in the center of the lid. The dots in the second are arranged to follow the circumference of the lid. The letters of the word *greetings* on the upper right box follow an arc of the circle. The word *string* on the lower right box forms a part of the design.

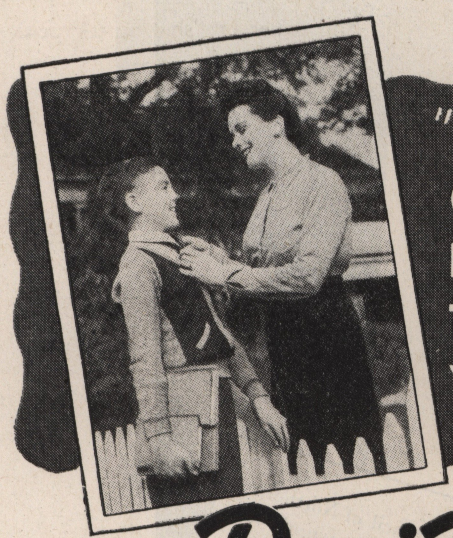
Page 36 IN THIS article the writer explains how the children in third grade made tiles under certain restrictions. At times it is wise to give children problems with definite restrictions which help them to turn out an artistic product with some originality. We should not say, "This is the right way. Other ways are wrong." But we can say, "This is one interesting way to do."

When the child has been exposed to many good ways of designing he will like certain of these ways better than others. From time to time he should be given opportunities to make things just as he wishes; otherwise he misses the biggest aim in elementary art, which is to enjoy creating something.

There is nothing worse in the teaching of art than giving the child many rules in design such as, "Don't put a picture on a tile. Make a design that will look the same no matter which way you turn it." The rules are exploded when the child goes into any art museum where tiles are collected. There he sees not only tiles with uniform designs, but Dutch tiles decorated with windmills, or Mexican tiles with birds and flowers. Hard-and-fast rules take away his confidence in making decisions.

Page 37 CHILDREN in grades two to five will enjoy making original posters using these vegetable figures. Cut the lettuce out of light green paper. Add the lines shown in the drawing with dark green crayon or paint. Cut the carrot from orange paper, and so forth. Mount them on pure white paper.

Children like to draw parades of vegetables going to Health Town. The vegetables could walk beside a boy up a grassy hill. The slogan: "We Are His Friends" could be printed at the bottom. On a Victory Parade poster the vegetables could march and carry flags.



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COMMUNITY HELPERS

Harold M. Lambert

The Grocer Sells Us Our Food

WE MUST RECRUIT MORE TEACHERS

W. W. LUDEMAN

Dean, Southern State Normal School, Springfield, South Dakota

TODAY'S nation-wide teacher shortage has drawn the attention of educators to the various aspects of teacher supply and demand—not only as a wartime problem but also as a problem to be faced in the days of peace ahead.

During war, there has always been a dearth of certain types of man power. Teaching is one of the professions that are seriously affected. The call of more direct war-effort services, with their attractive salaries, draws away a large percentage of the available classroom teachers. Since the United States entered the present war, more than 10 per cent of the million or so teachers and administrators in schools have taken up other work in civilian life, in addition to all those who have entered the armed forces.

While school leaders appreciate the significance of the teacher-supply problem in the stress of war, they realize that when the conflict is over, well-trained and high-quality staffs will be needed as America has never needed them. The demands made upon the schools during the reconstruction period will call for outstanding leadership in classrooms, from kindergarten to university.

In the United States, too little attention has been paid to selecting the finest young people for teacher training. We have never exalted the profession as we should. In a prospectus for his Academy, Benjamin Franklin said that the most promising graduates could be placed in commercial positions and similar well-paid pursuits; others could be used *as rural school teachers.* Such an attitude still prevails in many areas. Young men and women of outstanding ability and personality are encouraged to enter engineering, medicine, law, business, and many other fields, rather than to consider teaching as a lifework.

This is not to belittle the importance of other vocations. Yet thinking people must come to realize that teaching is basic to all other professions. It is the foundation upon which the structure of our democratic living is erected.

Hence we should initiate and support an active attempt to persuade more of the best high-school graduates to take up teacher training. The time has come for the public to demand the finest leadership in all American classrooms. Our girls and boys have a right to the most expert instruction and the most admirable personalities that can be obtained for the public schools.

No matter how one looks at the problem of teacher recruitment, one must face the fact that, broadly speaking, teaching has not been as well paid as other professions. A considerable percentage of young men and women who become teachers do so as a steppingstone to other work which will pay more.

The American people should learn how important it is to remunerate teachers adequately. Some states are better able than others to set high educational salaries. To eliminate the wide variation, it has been proposed that some plan of federal aid be worked out. Often retirement or pension systems and teacher tenure give a security lacking in many other fields of work.

States need to adopt programs for leading intelligent young people to become teachers, if there is to be the quality in education which will be needed in the strenuous days ahead. The following are suggested as means for promoting interest in teacher recruitment.

1. *Recruitment posters.*—Several states have printed attractive posters featuring the merits of the teaching profession. Placed in high schools and colleges, these draw the attention of young people to what it means to be a teacher. The poster idea may be overdone, yet much good publicity can be obtained for education through this medium.

2. *Guidance in high schools.*—There is need for more careful guidance programs in our high schools. High-school principals and teachers have an excellent opportunity to present the claims of teaching. If teachers themselves will start telling young people how satisfying are a teacher's rewards, their testimony will have great weight.

3. *Scholarships for needy students.*—Many excellent potential teachers fail to enter the profession because of lack of funds for training. There should be scholarships or a loan fund, state or national, for such students. The investment would pay large dividends in a strengthened democracy.

4. *Future Teachers of America.*—The program of Future Teachers of America, an association sponsored by the N.E.A. *Journal*, is a move in the right direction. Hundreds of superior young people in high school and college have gone into teaching because of the interest developed through this organization. More chapters should be established, and actively supported by high schools and colleges.

5. *Talks by education instructors.*—Much could be done to present the opportunities of teaching if college instructors in education would give vocational-counseling talks before high-school assemblies whenever possible. The college teacher of education should work in close harmony with the high-school guidance program.

6. *Free college tuition.*—Young people in training for teaching careers should have free tuition. States could well afford to invest more public tax money in support of their state teachers colleges. Many states already have free tuition. Others could arrange for it by providing comparatively small additional funds.

7. *Enlist help of P.T.A., American Legion, and other groups.*—Organizations interested in education could do much to exalt the teaching profession and persuade young people of high type to enter it.

Economic experts tell us that the war will be followed by an era of prosperity. Through purchases of War Bonds, people will have saved for such an era and be ready to spend their money. This will mean expansion in industry, continued high wages in many lines, and attractive positions in other fields besides teaching. If American education is to keep step with progress, an aggressive effort to recruit teachers will have to be made, and that effort should begin now!

HIGH LIGHTS

from Dean Ludeman's article

Teaching is basic to all other professions. It is the foundation upon which the structure of our democratic living is erected.

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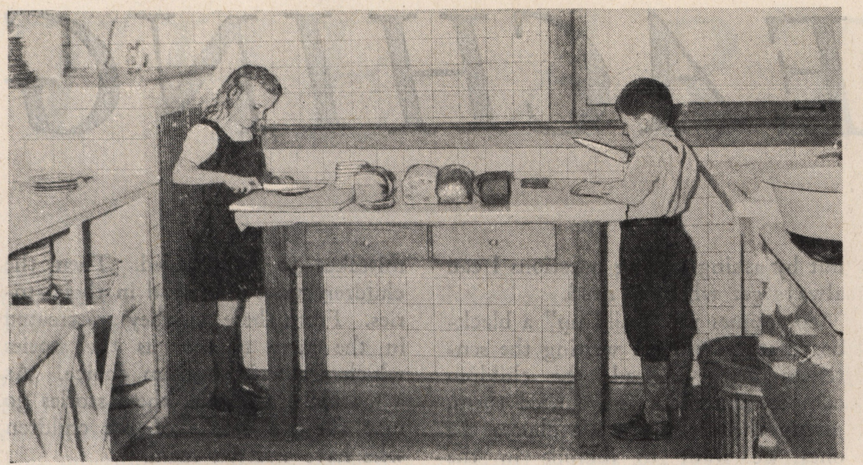
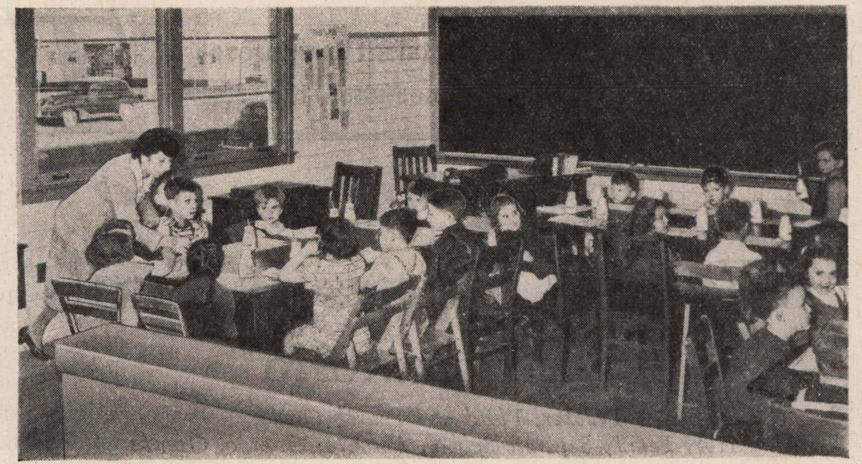


Great care was exercised by those who cut the slices of bread in half.



Here we see the children eating breakfast in the home-economics room.

HAVING BREAKFAST AT SCHOOL

AN EXPERIENCE IN THE FIRST GRADE

MAE L. CUMMINS

Teacher, First Grade, Winfield Park School, Linden, New Jersey

For several weeks the first-graders were busily engaged in studying about "The Home." Various phases of home life were discussed. As a result of these discussions, a greater respect for the family became apparent. The children now have a better idea of the family's interdependence. They appreciate the father's ability to provide adequately for his family and the mother's resourcefulness in running the home efficiently and economically.

From these discussions evolved others related to shopping and meal planning. Finally the group decided to concentrate for a few days on the subject of good breakfasts. The children had varied ideas about what a good breakfast includes. Apparently most of them had adequate breakfasts prepared for them, but some pupils declined to eat certain foods, because they didn't like them.

Since this was an excellent opportunity to study the importance of eating to maintain good health, the home-economics teacher was invited to visit the classroom and discuss the elements of a nutritious breakfast. The children received her comments enthusiastically. There followed a discussion of what the children actually had eaten for breakfast. Then the class helped each child decide what essential food was lacking from his breakfast.

The idea of having a class breakfast at school was proposed. The pupils were elated over the idea, so a letter was formulated and sent home to the parents. It explained the elements of a good breakfast and also contained a copy of the planned menu. The parents signed permission slips allowing their children to participate in the class breakfast. These were then returned to school.

During a language period the class composed a letter of invitation to the supervising principal, inviting him to be the guest of honor. Place mats were made in the course of an art period. The correct method of table setting was demonstrated and practiced. Essentials of table etiquette were discussed.

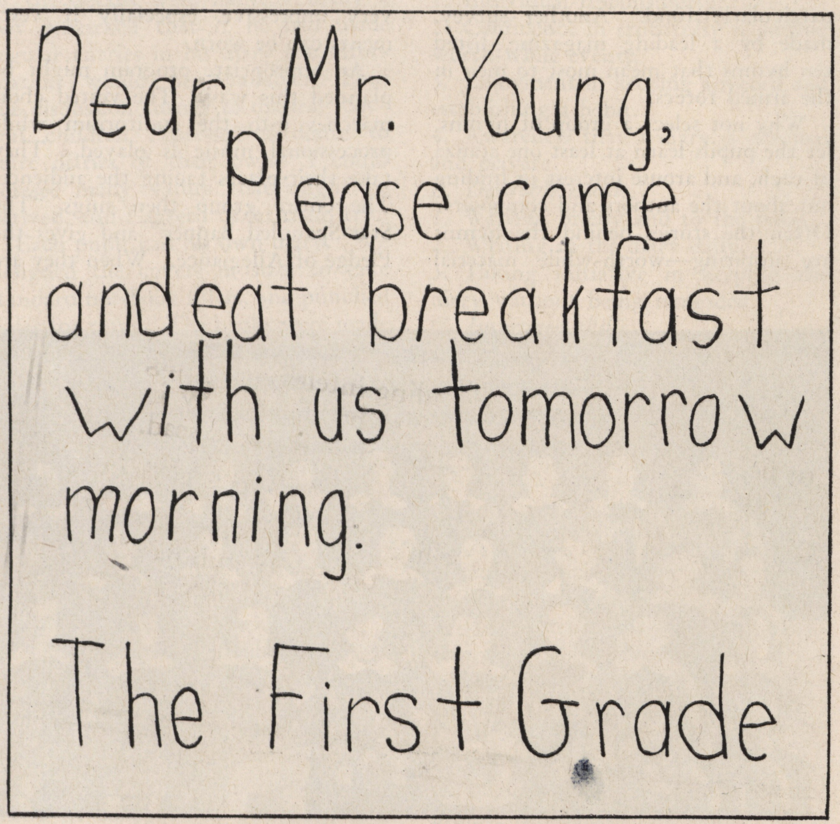
On the designated morning the children went to the home-economics classroom where the Arrangements Committee had previously set the tables. A hostess showed the guest of honor to his seat while the children took their places.

After grace had been said, the girls and boys began the first course—a dish of prunes. Many children who had previously frowned upon prunes ate them heartily, for the class had set up a rule which said: "One course must be finished before another is served."

Each child received a half pint of milk and a half slice each of whole-wheat bread and of white bread, spread with fortified margarine. A whole-grain cereal was also served, the children adding sugar and milk.

Upon completion of the meal the tables were cleared by the pupil waiters and waitresses. They scraped and stacked the dishes for the Washing Committee. It was the responsibility of the latter group to leave the home-economics room clean and in order.

This breakfast and the preparation for it gave us excellent material for health lessons, and many other subjects were integrated—art, literature, reading, etiquette, and so forth. It provided an ideal learning situation, and the children made definite gains as a result.

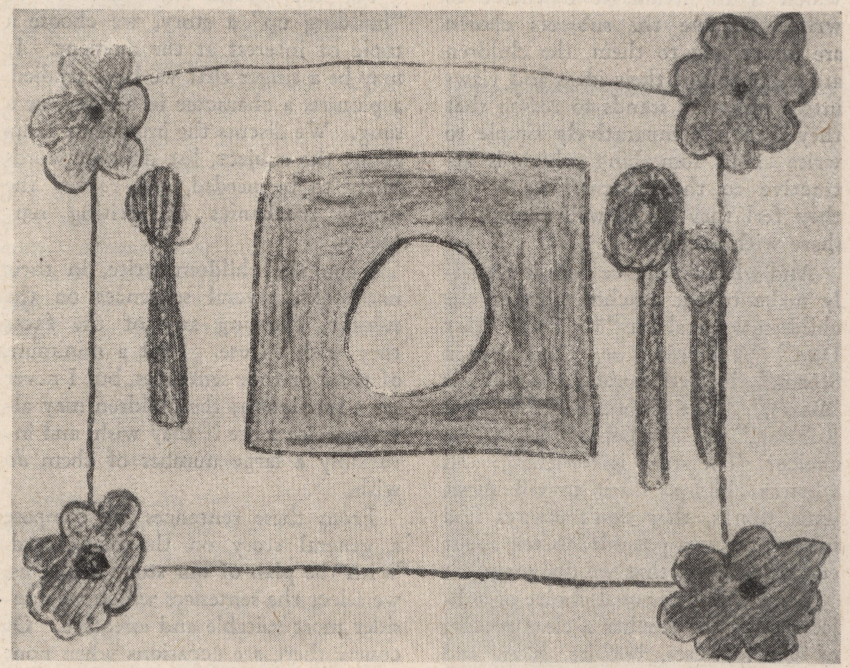


Dear Mr. Young,
Please come
andeat breakfast
with us tomorrow
morning.

The First Grade

The guest of honor received this invitation composed by the group.

Climaxing a valuable series of nutrition lessons, a breakfast eaten at school on a beautiful May morning will be a long-treasured memory for any age group.



This is one of the place mats which were made for the breakfast table.

At an early age children reveal talent in expressing their emotions through the medium of the arts.

TEACHING

Writing Stories Is Fun!

MARY CAPOTOSTO

Teacher, Third and Fourth Grades, Holy Family Separate School, Toronto, Ontario, Canada

Story writing may be a disagreeable chore or a happy, creative experience. Which one it is depends largely on the attitude, the approach, and the methods of the teacher in charge.

With my present class of forty-six third- and fourth-grade pupils, I think I have quite thoroughly conquered the usual defeatist attitude toward story writing. Not only are the children willing to write stories, but they are glad and happy to do so. In fact, they often say to me, "May I write you a story?"

How have I been able to accomplish this?

There is nothing secret or magical about it. Because I enjoy creative writing myself, I was especially concerned over the fact that most children dislike it. Finally, I developed a plan which works well.

We arrange for story work of three kinds: (1) stories the children write during the English periods or in their free time on topics that they themselves choose; (2) stories we "build up" on the blackboard, either from sentences the children have written previously on a given topic, or from sentences composed by individual pupils, or from sentences composed by the class as we all work together; (3) stories written, by assignment, on given topics.

Of the three methods, the first is the one we use most often. I encourage the children to choose any topics which appeal to them. The mere fact that they are allowed an unlimited choice gives them a sense of freedom which is an invaluable incentive to write. Because the subjects chosen are interesting to them, the children are eager to put their ideas and views into words. It stands to reason that they find it comparatively simple to write about something which is attractive to them, something which they feel they know well enough to share with others.

And what difference does it actually make to the teacher whether the children write about "My Pet," "May Day," "A Picnic," or "Caught in a Storm," by assignment; or about "Boxes," "The Phonograph," "Paul Robeson," or "My Baby Brother," by choice? The story is the thing; and whereas children *want* to tell about some things, they don't always find it easy, or even possible, to tell about certain subjects that we designate.

Besides, this personal choice of subjects gives the teacher a clear picture of the interests, hobbies, likes, and dislikes of each child. Such knowledge permits a more intimate relationship between teacher and pupils than would be possible otherwise.

My pupils always work on their stories in their notebooks first. Where possible, they look up for themselves the spelling of words about which they are in doubt. However, they are free to ask for help at any time. The words requested are written on the blackboard—by some child who knows, or by me. Since the children generally choose a multitude of topics, the blackboards are peppered with a strange and varied assortment of words. But, through this use of the words, each child becomes familiar with those he wants to use in expressing himself.

When the stories are completed, they are given to me. I read them, mark the mistakes, and add any comments, favorable or otherwise, which I think are necessary. Of course this takes a great deal of time; but the children appreciate the fact that every story which they give to me receives careful consideration—and I learn the strength and the weakness of each child and of the class, and can guide future work accordingly.

Next the girls and boys copy the corrected stories in their personal "storybooks." What pride they take in those books! An eight-year-old girl told me once that she wasn't going to put a certain story in her book.

"But why?" I asked.

"I don't think it's good enough," she answered very seriously. "I'll write a better one."

She did, too.

For the second method, that of "building up" a story, we choose a topic of interest at the moment. It may be a singer that we have studied, a picture, a character in a story, or a song. We discuss the important facts about the subject, list difficult words likely to be needed, and review the simple mechanics of writing sentences.

Then the children write, in their notebooks, several sentences on the subject, choosing any of the facts they wish to use. I set a minimum of three or four sentences, but I never set a maximum; the children may always write more if they wish, and invariably a large number of them *do* wish.

From these sentences we compose a general story on the blackboard. With the plan of our story before us, we select the sentences which we consider most suitable and effective. Of course there are occasions when none of the written sentences will quite do, but by asking leading questions I can always get what we need.

Sometimes we "build up" a blackboard story without writing the sentences first. Instead, the children compose sentences as we need them, giving them orally. We choose the ones we want to include in the story. Often we use part of one sentence and part of another, or we combine several.

The blackboard stories belong to the entire class, and go into all the "storybooks."

The third method, that of assigning a topic, we use least frequently. Generally I assign as a topic something we have been studying or talking about. We discuss the subject briefly. We mention the mechanics which should be remembered and some mistakes to be avoided. Then the children write and hand in their stories. From there on, they are treated in the same manner as the stories which are written from choice. As a matter of routine, these stories go into the storybooks of the children who have written them.

I keep a personal book of stories, too. Of course all of the blackboard stories are written in it. The girls and boys consider it a great honor to be allowed to copy them for me. But the crowning glory, for them, is when I select one of *their* stories to be put into my book. They know that a story has to be especially good for me to want it there. Then they are able to say with justifiable pride, "I have really written you a story, haven't I?"

A Program Based on Hymns

MAUDE ORITA WALLACE

Supervisor of Music, Elementary Schools, Mexico, Missouri

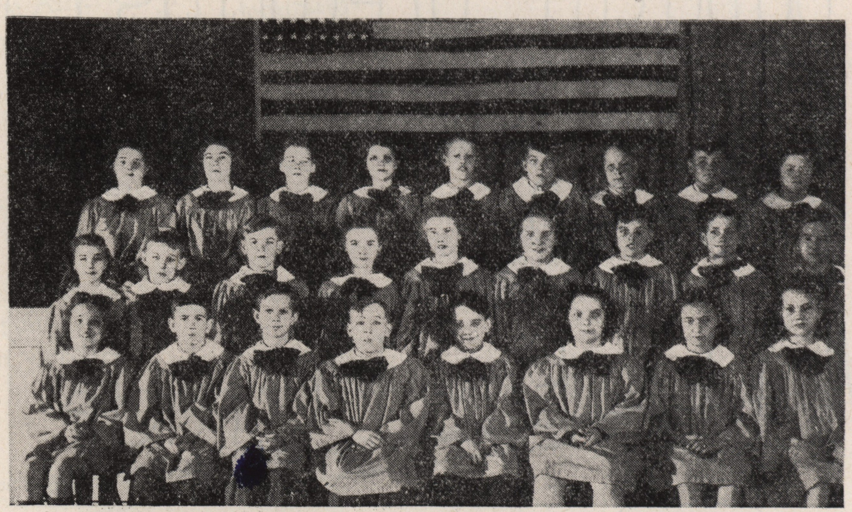
Did you ever think of using favorite old hymns as the motivation for a music-class activity? The fact that many radio stations feature hymns on their programs may be offered as a possible reason why a group of children should be interested in learning something about how these sacred songs came to be written.

A radio survey, conducted recently, demonstrated that there are about a hundred hymns of which listeners are particularly fond. Another survey, made by a leading magazine, listed ten hymns that mean most to men in the armed forces.

Why not select a group of hymns, let the pupils learn at least one stanza of each, and arouse interest in finding out about the authors and composers? Often the stories behind the hymns are inspiring—worth-while material for study in intermediate and upper grades. Attractive notebooks may be made to hold biographical and other data as well as the words of the hymns.

Pupils will really enjoy gathering information on the hymns that a brother or some other relative in service likes to hear and to sing. The culmination of the study may well be a program for a Parent-Teacher Association meeting. A choir of young voices singing beautiful old hymns is very impressive, especially if vestments can be worn.

An appropriate program might be planned this way. The vested choir marches into the auditorium while processional music is played. They take their places facing the audience. The entire group then sings "The Star-Spangled Banner" and gives the Pledge of Allegiance. When they are



This vested choir participated in a program featuring favorite hymns.

THE ARTS

The articles in this department give successful ways to develop creative work in various fields.

seated, a pupil announcer gives a brief talk entitled "Why We Have Studied These Famous Hymns."

After the announcer's introduction, a girl or a boy tells the story of the first hymn. Then the choir sings one or more stanzas of that hymn. This procedure is followed throughout, and the program concludes with the audience joining in the singing of the last hymn, after which the choir exits, singing a recessional.

The following hymns have interesting stories and will make a well-balanced program.

1. "Holy, Holy, Holy!"
2. "Nearer, My God, to Thee"
3. "Onward, Christian Soldiers"
4. "Rock of Ages"
5. "Abide with Me"

Interesting variations may be worked out. For example, the choir may repeat all or part of a hymn, humming instead of singing the words; a hymn may be sung as a solo, duet, or quartette; or one of the hymns may be given as a choral reading with the music played quietly for background.

This program may be adapted to include available material. Reference books on hymns and their origin may be obtained from a public library.

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Children's Diaries

ELOISE J. JENSEN

Teacher, Grade 3A, Naval Avenue School, Bremerton, Washington

We were discussing something that had happened several weeks before. No one could remember the exact date, and some of the details were hazy. Finally a boy remarked that if he had made regular entries in his diary the information would be available. Thus the discussion turned to diaries. Several children expressed a desire to start diaries of their own. I could foresee many values that might be derived, and I agreed to let them try.

Each pupil had his own diary. We designed the covers in sizes to take standard notebook fillers, and punched holes for rings. The books were made in art class. Cardboard, wood, and other materials were used.

When our diaries were completed we began writing in them. It required thought and effort to keep the entries from being commonplace.

TOPICS RECORDED

A. Height and weight each month.
B. Daily weather.
C. Where I went and what I did.
D. Callers at home or school.
E. Parties and vacations.
F. Letters sent or received.
G. Movies seen and holidays celebrated.
H. Incidents that led to improvement in schoolwork, attitudes, and health.

BENEFITS DERIVED INCIDENTALLY

A. *Desirable attitudes.*
1. Individual responsibility.
2. Confidence in truthfully recording worth-while events.
3. Enjoyment in keeping a record and establishing a habit.
4. Awareness that a diary is personal and private.

B. *Desirable habits.*
1. Writing briefly and to the point.
2. Writing in the diary daily.
3. Taking initiative in keeping the diary without being reminded.

C. *Improved skills.*
1. In penmanship.
2. In ability to use vocabulary.
3. In spelling.
4. In written composition.
5. In grammar.

OUTCOMES

A. A useful daily record of events started by each child.
B. Tangible evidence of improvement in language usage, spelling, penmanship, and composition.
C. Apparent increase in initiative and self-reliance.
D. A sense of life's progression felt by many.
E. A determination to continue the project throughout the summer vacation expressed by most of the children.

Our Finger-Puppet Plays

AGNES E. JOYCE

Teacher, Sixth Grade, Redfield School, Pittsfield, Massachusetts

An article in The Instructor started our sixth grade on the road to writing and producing puppet plays. Each pupil wrote a dialogue involving two of the finger-puppet animals pictured on page 37 of the January 1944 issue. Among subjects chosen were health, safety, etiquette, and kindness to animals.

Simultaneously we held a drawing contest, in which every child drew the animal head that he thought he could do best. Each of the winners then sketched his or her animal on an envelope-style paper cup. (In place of cups, note-paper envelopes can be sealed and then slit along one short side.) These open envelopes fit nicely over the fingers. When outlined with black crayon, the animal heads can be seen across a large room.

For a puppet screen, our property committee placed a piece of wallboard three feet square against the back of a chair and draped a large cloth over it. The puppeteer sat on a small chair behind the screen, and held up above the cloth-draped board a pair of animal puppets, speaking the lines for first one and then the other. After a bit of practice in using different voices, and in enunciating carefully, the children developed such proficiency that their animals really seemed to be conversing. Some of the pupils who had been indifferent to written or oral composition became fascinated, forgot their aversions, and learned the joys of achievement!

Finally, the class arranged a program including musical selections, and invited other grades to attend. The teacher faded into the background as the ushers, property committee, and entertainers took over.

The audience was enthralled. What child would not learn more from his little furred and feathered friends than from ordinary lessons in school? The sixth-graders were so enthusiastic over their success that they have become confirmed puppeteers! Currently, neighborhood groups are writing playlets for the "summer theater" which they intend to make their hobby during vacation.

TWO PLAYLETS

Crossing the Street

SQUIRREL—Oh, Mrs. Cat, please wait. I want to ask you a question.

CAT—Hello, Mr. Squirrel, what can I do for you?

SQUIRREL—I just saw a boy almost hit by a car! There wasn't the width of my whiskers between him and that car. He was crossing the street.

CAT—That's bad! Was he crossing the right way?

SQUIRREL—That's what I wanted to ask you, Mrs. Cat. What is the right way to cross? I live mostly in trees, so I don't know.

CAT—The children from Redfield School do it right.

SQUIRREL—What do you mean?

CAT—They cross on the crosswalk, and look both ways before they step off the curb. If there's a traffic light, they wait until it turns green.

SQUIRREL—No wonder that boy had such a narrow escape! He ran out into the road from between two parked cars.

CAT—You can be sure he doesn't go to Redfield School, because those children are always careful.

SQUIRREL—Thank you, Mrs. Cat, for explaining it to me.

Don't Be Boastful

RABBIT—I'm a smart rabbit. I know the answer to every question the teacher asks.

DOG—All right, Rabbit. How much is 9,000 and 1,000?

RABBIT—Why—er—I forget.

DOG—How much is 900 and 100?

RABBIT—Um—let's see—is it 15?

DOG—Of course not. Can you tell me how much 8 plus 4 is?

RABBIT—Let me see—8 plus 4 is 10. How's that?

DOG—Not good, Long Ears. Children, YOU tell this silly rabbit how much 8 plus 4 is.

AUDIENCE—Twelve!

DOG—Rabbit, you ought to be ashamed to brag about being smart. Always BE what you SAY you are!

Here is our Mr. Squirrel.

SPECIAL PROBLEMS

Give More Thought to the Only Child

MARGARET A. STANGER

Psychologist, Ethical Culture Schools, New York, N.Y.

It is commonly supposed that an only child is "spoiled"—that he receives too much attention. This is doubtless true in individual cases, but it is not true that the only child is always spoiled or that the children in larger families escape this fate.

Actually the only child, as a subject of study, has been neglected. He has received too little attention from both psychologists and educators. Almost nothing has been done toward understanding the educational and social implications of "only-ism."

Upon investigating the matter we may be led to realize that there is little, if any, basis for the supposition that a girl or boy, because of being the only child in a home, is spoiled. A recent study of this matter was carried out in two schools that differed widely, though each had rather large classes. In both schools, the teachers of the second, third, and sixth grades were asked to list the children whom they considered spoiled. Their lists revealed that those included were almost equally divided among youngest children, middle children, and only children.

Granted then that not all only children are spoiled, the only child does, however, need to be studied and understood, especially by teachers. I say "especially by teachers" advisedly, because school is of unusual importance to the only child. This statement remains true from nursery school to college, but perhaps its implications are most significant for teachers in primary grades.

To understand why, one need only consider the behavior of a group of children during their first few days, or even weeks, in school. Here is one situation in which the only child frequently stands out. Not because he is spoiled—not at all—but because he is likely to present one or the other of two extremes of behavior—shyness or aggressiveness. We have all seen the timid little five- or six-year-old, encountering for the first time a horde of children, sitting on the side lines overcome by the experience. And in the same group we have seen another child so overstimulated by finding himself one of a group that he reacts in a manner quite to be expected—he pushes, hugs, talks in a loud voice, cries easily, and so on. But to these very children, once the short period of adjustment is over, school is going to mean a great deal.

In working with individual children, one psychologist always makes it a point to ask, "Have you any brothers and sisters?" Frequently the child who is being questioned answers, "No, but I have a dog," or "No, but I have a cousin," and it is far from rare to have a child say, "No, but I have Bobby, and Arthur, and Jane, and Sally—" If allowed to continue, he will name most of the children in his particular classroom. He means that these children, in a measure, take the place of, or make up for, the sisters and brothers who are nonexistent. In other words, an only child takes no pleasure in being an only child. Perhaps he is not able to put this thought into words, and perhaps he does not realize it consciously, but such a child does not want to be alone.

However, there are other aspects to be considered. Two little girls waiting their turns in a grocery store were overheard recently. We shall call them Betty and Marian.

"Gee, Marian, you are lucky," said Betty.

"Why?" asked Marian.

"Well, you don't have to give half of what you get to somebody else, as I do. If Mr. Hamlin gives us cookies, I'll have to give some of mine to Ruthie when I get home. You don't have to do that. I always get only half."

"Yes," was Marian's reply, made in a way that indicated the idea was not new to her, "but you get only half of the scoldings and punishments too. I get all of them at my house."

Marian put into words one of the most significant aspects of being an only child. Looking at the matter even from an adult point of view, is there not real truth in her remark? The parent of an only child lavishes on that one child all the affection, all the solicitude, and all the care that might otherwise have been distributed among several children, but there is another thing to remember. Such a parent is prone to concentrate, in that one child, enough hopes, ambitions, effort, and "bringing up" for two or three or more girls and boys. Think for a moment of the families that you know, some of them having one child, some having several children. Do not the parents of an only child spend just as much time, use just as much effort, and do just as much disciplining as parents in larger families? Wasn't the little girl in the grocery store right? I believe she was.

A writer in one of our leading newspapers, in a department devoted to questions on family life and the rearing of children, recently lamented the decrease in the number of large families. She pointed out the practical fact that in a large family at least some of the children are likely to be definitely successful. In a family with one child, if he is a failure, the result for the family and society is unfortunate.

In guidance or counseling work with adolescents, we often find, in the case of an only child, that parental pressure is being brought to bear on him overwhelmingly and often unwisely, urging him in a certain direction or toward a profession that the young person himself knows he is not fitted for. In a lesser degree and on a different level, such pressure handicaps an only child in the primary grades.

In this age of generally enlightened and intelligent parenthood, teachers should not need to concern themselves with the problems of selfishness, indulgence, and unwillingness to share, which have often been associated with the rearing of an only child. It is in a greater, more far-reaching program of character development that teachers may make a tremendous contribution to the success of the only child—the program that allows every child to be himself, functioning according to his individual capacity, accepting his personal limitations, following his particular line of interest, and living with a group in such a way that he may later take his place as a well-rounded citizen of the community.

Out of the mouths of babes often come words of wisdom. I believe that one small only child—the only grandchild, as well as the only child, in a certain family—has condensed an entire philosophy into one simple statement. Her grandmother, getting her ready for bed one night, asked a question that no one should ever put to a child: "Mary Lou, who is the one person whom you love best in all the world?"

Without a moment's hesitation the child answered, "Miss Carroll."

"Oh, no, dear!" gasped the horrified grandmother. "You love Mother best; you know you do."

"No," insisted Mary Lou firmly, "I love Miss Carroll best, because she loves me. And you see, Grandma, she's had so much practice loving children that she knows just how to do it."

Children Need Your Friendliness

JOSEPH MILLER

Director of Guidance, Public Schools, Wilkes-Barre, Pennsylvania

Is this universe a friendly place? That is a question which we should all like to have answered. Even a learned philosopher declared that that was the problem which troubled him most. A child, naturally, wouldn't ask such a profound question, but he would feel the same way as the philosopher. Persons who have gained a deep insight into the child's inner world agree that his strongest desire is to be wanted, to be accepted, to "belong." What is said here applies to parents as well as to teachers, but this article is addressed chiefly to the latter.

To be a pleasant human being and to do as good work in school as he is capable of doing, the child needs emotional security. He must feel that the adults around him love and understand him. A child who, rightly or wrongly, feels unwanted, unloved, or misunderstood may develop any kind of behavior disturbance.

What is the magic formula of the type of teacher to whom a principal can assign a difficult child, certain that she will be successful in handling him? Invariably such a teacher understands how to gain the child's confidence, how to develop his self-respect, and how to give him a feeling that he is succeeding. For instance, a child who isn't very strong in academic work is discovered to be a real expert on airplanes. A sympathetic teacher suggests that he draw pictures of various types of planes. Through this channel the boy gains the admiration of the entire class.

A child's emotional insecurity may result from the fact that a teacher uses so much authority and takes such a superior attitude that he loses confidence and courage and begins to regard the teacher as an enemy. Successful teachers know how to deal with children in a way to keep their good will. They know how to love

OF CHILDREN

The articles on these pages suggest ways of dealing wisely with the exceptional child.

children without causing them to crave too much love. They know how to build self-respect and confidence without creating a hunger for recognition. They may not be acquainted with the latest psychological and pedagogical theories and terms, but they know the art of getting along with children.

It is not generally understood, but it is a fact, that so-called disabilities in school subjects often grow out of an unfriendly relationship between child and teacher. In the case of reading, for instance, some children are naturally slow learners, or they may have faulty vision or poor hearing; but experts in remedial reading know that many children develop reading disability as a result of having been mistrusted, intimidated, and driven to failure by teachers who were perfectionists.

Through mockery and ridicule an adult can give a child a feeling of defeat and helplessness. "I can't do it" is the formula such a child will use. The parents' claim that the child knew his lesson at home, though he failed when questioned in school, often represents the exact truth.

Many a warped personality can be laid at the door of the sarcastic teacher, who vents his emotions on defenseless children; or the tyrannical teacher who declares: "what I say goes," and acts accordingly.

A group of college students, when asked to describe any personal childhood experience which had had an effect on later success or failure, clearly indicated that the methods of adults in dealing with children can be of far-reaching influence for the rest of their lives. The following examples are characteristic.

"I am afraid to make a speech," writes one. "This fear started in the eighth grade. The teacher I had then was of a nervous type and consequently he made it very miserable for us in class with his irritated voice. When I had to recite I was petrified, and I have had trouble making a speech ever since."

Another student writes: "I was very enthusiastic about music when I started piano lessons. But whenever I made a mistake the teacher slapped my fingers. Soon I gave up playing. Today I only listen. I wish I hadn't given up."

Another relates: "I once had a teacher who took a dislike to me because I was talkative and impulsive, and asked questions continually. At first I enjoyed all my work and was eager to participate in everything. The teacher thought it best to have a designated hour for all questions, but mine popped out at any time. My teacher considered me noisy, rude, and not co-operative, and lost no time in telling me so. She was always putting me in corners or standing me outside in the hall, and most of the time I didn't know why. Of course, the other teachers heard what a terrible child I was, and my early years in school were miserable. I hated it and neglected my studies. Then I got a man for my teacher and he changed my ideas of school completely. He explained everything thoroughly and enjoyed answering our many questions, actually encouraging us to ask more. He didn't have to scold or punish us, and he never embarrassed anyone. He liked his work. I improved under his guidance and took an interest in school. He did much to influence for the better my future school days."

Unfortunately the research into this matter uncovered few testimonials such as this: "I shall never forget a teacher who told me several times that she expected great things from me, even when I didn't always make good marks in her subject. I don't know whether I shall succeed, but I certainly shall try not to disappoint her."

It is difficult to convince children that all education has one, and only one, purpose—their welfare. The child who is disturbing the class must leave the room, not because the teacher is angry or annoyed, but because the interests of the group must be preserved. On the other hand, the child must feel that the teacher has sympathy with, and an understanding of, his problem; that she cannot admire, but neither will she hate, a pupil who is behaving in an unsocial way. The teacher must never cease to show how futile are all human attempts to escape duties and responsibilities.

It is far better to avoid penalizing a child for some mischievous act than to run the risk of accusing him unjustly. Psychiatrists who are dealing with serious emotional difficulties in adults often trace the cause of such a difficulty to an unjust accusation or mistrust in childhood. Before accusing or punishing a child we should always ask him the reason for his behavior. If he is unable to offer an adequate explanation, we should investigate.

The old saying, "Be good and you will be happy," is even truer when the cause and the result are reversed. One needs to be happy in order to be good. Therefore parents and teachers need to co-operate to make every child feel at home in his little universe comprising the family and the school. Only when he has grown up in a friendly environment will he, as an adult, feel that this universe is a friendly place.

Our pupils must grow up believing that despite human blunders, tragedy, and war, this is a good and beautiful world and that life is worth living. If children are taught to be unafraid and confident, they will be able to remake the world. "Only with such attitudes will they have sufficient faith and courage for the struggle which is ahead of them—to reorganize and rebuild this world into the sort of place it might be. They will need all the faith and strength we can give them for the gigantic task, because they will have to do it with little help from those unfortunate millions who have for years lived in fear and despair, who have been filled with hate and hopelessness. Our citizens of tomorrow will need to have sufficient mental health to share with the entire world, for they are almost the only children left who have any chance to grow up mentally healthy." (Joseph and Marie Miller, "Parenthood in a World at War.")

Don't Try to Standardize Rate of Learning

BERTHA G. RAMES

Formerly, Teacher, Second Grade, University Hill School, Boulder, Colorado

Once *individual differences* was a term to provoke thought. Now it has become trite. Let us express the idea in new terms that may stimulate more effective thinking. Let us say that each child is a separate and unique being and therefore has his own normal rate of speed in learning. Although the normal rate for the individual pupil is not fixed—it may be, and often is, stepped up or stepped down—it has a range beyond which one cannot go with safety. This may be called the *ability range.*

Recognition of a normal rate of speed in learning is of first importance in good teaching. Any serious interference with it is certain to bring unhappy consequences.

Persistent attempts at standardization have blindly disregarded this truth. The present organization of elementary grades is representative of such interference. Of all the children promoted at the end of the school year, fully one third have had their normal rate of speed in learning interfered with, either through acceleration or through retardation. They are either "too bright" or "not bright enough." Promotion is the path of least resistance for overworked teachers, and millions of children are victims of the "easiest-way" policy.

The child whom the school system retards in order to keep him with his age group probably suffers less than the child who is promoted for this reason or, actually if not openly, because his teacher is unequal to coping with the problem that he presents. Cases of children who are advanced too rapidly, because they are "difficult," are numerous. Will you consider one with me?

Dick, eight years old, was brought by his mother to my house for tutoring. His mind was a confusion of uncertainties. The records showed that he had "passed" the third grade. Frightened, nervous, unresponsive, he sat with bowed head, painfully listening to the story of disappointment told by his mother—"a very bright child gone wrong"—according to her. In desperation, I closed the interview with a hasty remark about an appointment. Release was certainly necessary—for two of us.

I don't think that a detailed account of how I helped this boy would be of value, but a brief explanation may be of general interest. Interference with the boy's normal rate of speed in learning had confused and disintegrated his personality; the rhythm of his life was broken up. This was evident from symptoms displayed when he tried to read: dejection, rigidity of body movements, constant yawning, almost continuous swallowing with difficulty, twitching of mouth and head. That is what I saw on the *outside* of Dick. Imagine what was going on *inside* his little body and mind!

Through three years of this suffering (for in all his school life he had never been permitted to learn at his normal slow rate of speed), he had been interfered with at home and at school—urged to "think faster," "work faster." Whether the method I used was particularly well suited to this case, or whether Dick was unusually responsive, I do not know, but certainly progress was rapid. When materials and time were attuned to his make-up, the following effects were apparent: eager anticipation of lessons, charm of manners, yawning entirely gone, difficult swallowing occurring only when frightened by a problem, twitching of mouth and head not seen for days at a time.

By matching the teaching rate to Dick's normal rate of speed in learning, I was able to make him feel at ease in his classwork. For the first time, going to school became a pleasure to him.

SEATWORK—OUR HOUSE

HELEN CROSS FORD

Substitute Teacher, Public School, Middle River, Maryland

The House

1. Draw a floor plan of your house.
2. Draw a picture of your house.

The Living Room

1. Draw a rug.
2. Draw four chairs.
3. Draw a desk.
4. Draw a lamp.
5. Draw a couch.
6. Draw a radio.
7. Draw two pictures.

The Dining Room

1. Draw a dining table.
2. Draw a tablecloth with a flowered border.
3. Draw six chairs.
4. Draw a cupboard and put some dishes in it.

The Kitchen

1. Draw a linoleum design.
2. Draw a stove.
3. Draw an icebox.
4. Draw a sink.
5. Draw a worktable.
6. Put three bowls on the table.
7. Put three pans on the table.

A Bedroom

1. Draw a bed.
2. Draw a dresser.
3. Draw two rugs. Use a leaf design on them.

The Bathroom

1. Draw a tub.
2. Draw a faucet.
3. Draw bathroom scales.

Rosa Bonheur's

"OXEN PLOWING"

AN ART APPRECIATION LESSON

HARRIET GARRELS

Supervisor of Art, Public Schools, Washington, D.C.

PRESENTING THE PICTURE

On pages 30–31 are full-color miniatures of "Oxen Plowing"

Scenes like this are not common in the United States today or even in Western Europe, where, about the middle of the nineteenth century, this picture was painted. But in many other parts of the world, oxen are still the chief beasts of burden. They are used to plow the land almost exactly as they are represented in this famous painting by Rosa Bonheur.

Cattle are the most important of our domestic animals, even though we do not use them in this way. If you decided to paint a picture of cattle that would convey a feeling similar to this one, you might find your models among the patient dairy herds on some farm along the eastern seaboard. Or you might choose steers being driven by cowboys on a western ranch.

THE STORY OF THE PICTURE

What a placid, peaceful scene this is! The strong, slowly moving oxen pull the plow along through the heavy dark earth. Probably most of us have never seen this kind of plowing. What words might be used to describe such a method? What is the modern way of plowing in America?

The artist has drawn these animals perfectly, with confidence and vigor. They are the result of faithful study, and could have been painted only by someone who loved animals and had watched them at work in the fields. That person was Rosa Bonheur. Does it surprise you that the artist was a woman? We feel the great physical power of the massive creatures. We are conscious of their great bulk, their stalwart frames, and their tough sinewy muscles which make it possible for them to pull tremendous loads.

The lines of the picture carry our eyes from side to side, never up and down. From the left, the gently rolling hill slopes down toward the plodding oxen. Notice how the long parallel lines of chocolate-brown furrows lead our eyes across the picture. The powerful animals, too, are strung out in a line, moving with heavy dignity across the level landscape.

The repetition of low horizontal lines stretching across the scene gives a feeling of monotony. Do you think life on an old-fashioned farm in France without any modern inventions may have been somewhat monotonous?

Name all the colors that were used. How have they helped create the atmosphere? The restful browns and greens are earth colors. The men wear the same hues, with dull blue, and because of this they blend into the landscape. In the picture they are not so important as the oxen.

How many men are in the picture? There must be one behind the second plow, though we can scarcely distinguish him. How many pairs or "yoke" of oxen are pulling each plow? Two of the men carry pointed sticks called *goads*.

What use do the men make of the goads? Are oxen spirited or dull animals? Sometimes in speaking of persons we use the expression "goad into action." Can you explain how that figure of speech developed?

Find the lightest spots in the picture. Are all the white cattle grouped together? The artist purposely separated them so as to have white in different parts of the picture. Find any other area of white.

The ox nearest us is a warm brown color, like coffee with rich cream in it. Find another one of the same color. Which is the darkest animal? By painting them different colors, Rosa Bonheur added variety to the composition.

How did she fill the less important spaces above and below the oxen? Far away on the wooded slope what do you see? In the foreground, notice the grassy turf which indicates that this land has not been cultivated recently. Over all spreads the soft azure sky, telling us that the weather is fair for outdoor work.

LOCATION OF THE ORIGINAL:
LUXEMBOURG GALLERY, PARIS

THE ARTIST

Rosa Bonheur (1822–99) was a native of Bordeaux, France, where she lived until she was seven years old. Her father was an artist, her mother a musician. Rosa was the oldest of four children, who had good times together, especially when they were playing with pets. They always had pets, even when they lived up six flights of stairs in the city of Paris.

Most of Rosa's time in school was spent in drawing pictures instead of in doing her lessons. An attempt to have her learn dressmaking, and a session at boarding school, both made her so unhappy and were such failures that at last her father agreed to allow her to spend all her time drawing and painting. In fact, he gave her lessons himself. It is said that she had no other instructor than her father and nature.

Rosa soon began to specialize in pictures of animals. To study and sketch them she sometimes walked miles into the country. She also visited horse fairs and stockyards. In order to attract less attention at places where women were seldom seen, she cut her hair and secured permission from the police to wear men's clothing.

At the Paris Salon in 1841 she showed a picture of rabbits and one of sheep and goats. In 1849, "Oxen Plowing," sometimes called "Plowing in Nivernais," was purchased by the French government. This greatly enhanced her reputation. In 1853 she achieved world-wide fame with "The Horse Fair," now in the Metropolitan Museum of Art in New York.

An artist friend, Nathalie Micas, shared Rosa's later home in the village of By (pronounced bee) on the edge of the forest of Fontainebleau near Paris. There she acquired an interesting menagerie of animals to use as models for her pictures.

During her long life, this artist painted a great many animal pictures. She was the first woman ever to receive the cross of the French Legion of Honor.

AN ART EXPERIENCE

Animals have appeared in art ever since primitive men drew handsome ones on the walls of their caves. How would you like to try cutting some animals from paper? Do not draw them first. It is thrilling to cut boldly into a fresh piece of paper.

Begin by cutting an animal with an extremely simple outline. For example, you might cut a sleeping cat all curled up. Look at a sleeping cat and try to remember the outline of its figure. Then take your scissors and cut rather sharply and squarely, doing very little trimming of edges.

Save the animal cutouts for a scrapbook. Or paste them on a large brown paper for a wall decoration in the manner of cave paintings or Australian primitive art. They do not require a background.

TEACHING THE

Upper-Grade Compositions

MARTHA McMILLIN

Teacher, Social Living, Arrowview School, San Bernardino, California

Many upper-grade teachers are constantly asking themselves: "What composition work should I teach my pupils? Exactly what principles should they master? How should I determine whether they have mastered these principles?" Such teachers may be interested to know how I have solved these problems in my teaching of composition.

Below are listed ten fundamental elements of composition which I think every pupil should master before entering high school.

1. He should spell correctly the words of his everyday speech and also the words of the more specialized vocabulary with which he is working in any given course or subject.
2. He should use the apostrophe correctly in the formation of possessive forms and contractions.
3. He should use a comma or commas to set off all nominatives of address, mild interjections, and appositives.
4. He should write complete sentences.
5. He should make each verb agree in number and person with its subject.
6. He should make each pronoun agree in person and number with its antecedent.
7. He should use the singular verb form with a collective noun.
8. He should be consistent in usage.
9. He should capitalize all the words in a title, except prepositions, conjunctions, and articles.
10. In formal papers he should write on only one side of the paper, and he should use ink.

At first glance these fundamentals seem simple enough, but actually they are fairly difficult for the average upper-grade pupil to master. In order to attain the "near-perfection" point which I have set as our goal, I always begin with the mastery of the sentence. Sometimes, it takes considerable drill for pupils to get "sentence sense," but we practice and experiment, using the various types of subjects and predicates to express complete thoughts, until every pupil has a definite idea of what makes a sentence.

When the majority can write complete sentences, I assign "perfect paragraphs." As in all class problems which we are just beginning, I work out the first assignment on the blackboard with class help. First, I announce that we are going to write a "perfect paragraph," incorporating the central idea in the first sentence, called the *topic sentence.* I suggest several subjects from which the pupils make a choice. Finally, we decide, for instance, on the subject: "I Enjoy the Gym Period Best of All." Together we work out topic sentences, select the best one, and add sentences in good order until finally we have a paragraph that reads somewhat like the following.

> Of all my subjects in school, I enjoy the physical-education period the most. I like gym class because usually we play outdoors in the fresh air, and the fresh air feels good after we have been sitting in the classroom all the morning. Also, I like the games we play in gym. On some days we play baseball, and on other days we play basketball, volleyball, or soccer. After this hour of outdoor exercise, I always feel fine and peppy and ready for hard studying. I believe that school would be a very dull place if we never had any physical-education periods.

With this group-evolved paragraph for an example, the pupils settle down to write ten paragraphs which are perfect from the viewpoint of mechanics. The subjects of these paragraphs are simple and limited in scope. Some typical ones are: "I Made a Salad for Dinner," "I Planted a Victory Garden," "I Cleaned My Room Saturday," "How I Learned to Swim," "The Best Way to Mow a Lawn," "My Job," and "Our Band."

Each child copies his first corrected draft in ink, and hands it in to me. Then he sits right beside me at my desk while I do the correcting—the ideal method, I believe. If the paper is "perfect," the pupil watches me mark down *P* in my record book; then he goes back to his seat and begins another paragraph. Mass production? Yes. But the pupils really do learn.

Each of these paragraphs thereafter is corrected and returned to the writer. The first three or four may be full of errors. But, by concentration on mechanics, the pupil soon learns to correct his own mistakes before they reach the teacher's desk. Furthermore, when he begins to realize that he may have to write fifty paragraphs before he writes a single one that is acceptable, he will usually settle down to doing some hard work. Once he gets the knack of being careful, he turns out satisfactory paragraphs in record time.

This is, in my opinion, the best method of helping pupils to form correct habits of composition writing. I have found nothing which will quite take its place.

The next step is for pupils to learn how to organize a topic having several paragraphs on such simple subjects as "Modern Airplanes," "How to Prepare a Dinner," "My Favorite Pastimes," "The Best Movies I Have Ever Seen," "Books That I Have Enjoyed," "My Career in Money-Making," or "The Sports I Enjoy Most." In these essays the pupil demonstrates whether he has mastered the ten principles of composition which were listed at the beginning of this article.

Progress is rapid when composition is taught in this way. The pupils are interested, and they see a purpose in what they are doing.

After my pupils reach high school, some of them come back to visit me, and invariably they say, "I'm glad you taught us how to write compositions. Some of our classmates never learned how to write a composition, and is our English teacher having a time with them!" Then I am convinced that my efforts were justified.

The Reading Vocabulary

CARL HATCHER

Supervisor of Public Schools, Pike County, Kentucky

To be able to follow printed directions, read understandingly, write and speak sensibly, and grasp the meaning of what is said by public speakers from the platform or over the radio—these are of utmost importance to every person. Since so much hinges upon an understanding of our language, a great responsibility rests upon teachers to help children form correct habits, acquire acceptable skills, and develop the attitudes which will lead to such an understanding. A consistent program of vocabulary enrichment should be followed at every grade level.

The successful primary teacher must realize the meaning and importance of reading readiness. She must gather suitable materials to help five- and six-year-olds pass through the period of concept- and background-building and emerge with a desire to learn the reasons for things.

A primary teacher should, therefore, have an ample collection of picture word cards, phrase cards, sentence strips, and experience charts. (An excellent reference source for such material is *Teaching Primary Reading,* by Edward William Dolch, The Garrard Press, Champaign, Illinois.)

In the second, third, and fourth grades, it is well, at the beginning of the term, to review the readers used in previous years. This helps the child to recall words that might otherwise be forgotten and gives him confidence in starting to learn the words of a new grade. Out of 300 teachers who were questioned, 295 declared that this is a valuable plan.

To make sure that the children understand the words that they will encounter in a given reading lesson, call attention to the words listed in the back of the book. Place them on the blackboard, and study them singly and in sentences until mastered.

It is a good plan to have the class read a lesson silently and ask for help on words that they do not recognize. The teacher may list the words on a pad as they are requested, and when the class has finished reading the text, she may write these words on the blackboard for special study. The words should be used in sentences, as much as possible, to avoid development of "word callers." The next reading of the page will be done with much greater speed and with better understanding.

There need be no fear of pupils' becoming word conscious in any harmful sense. On the contrary, the trouble today seems to be that pupils are not word conscious enough. Teach a child how to pronounce words, explain what they mean, and then give him practice in reading of a sort which he enjoys and at which he can make progress, and comprehension will take care of itself.

Supplementary readers are valuable aids in building vocabulary. They are available in many schools, and probably all schools would have them if their value were understood. They are important enough to claim a share of the money in the school's general fund. Newspapers and magazines written on the child's level also have great possibilities.

In the middle and upper grades, pupils can begin to study accents and word markings. The long and short vowels, easily taught, will help them considerably in doing independent work with the dictionary and with word lists at the back of textbooks.

Pupils in middle and upper grades must also have a chance to learn the words in each lesson. This is necessary if they are to read the pages with understanding. They must know what the words mean if they are to comprehend the ideas expressed by the writer. Pupils can make a list of

THREE R'S

Here on these pages experienced teachers discuss in detail the fundamental subjects.

the hard words which they are reading for the first time. As word lists are reviewed, a child's vocabulary will grow to the point where he will have comparatively few words to study. When he has reached that point, he will be well equipped to do successful work in school. Until he does acquire an adequate vocabulary, he will not be able to do much with printed material.

Pupils who feel that they are failing often leave school as soon as they reach the age when attendance is not compulsory. If they cannot keep up with their classmates, it is frequently because the ideas in their schoolbooks are expressed in words which they do not know. It is frequently assumed that pupils are familiar with words when in reality they are not. Disaster usually results if such a situation is ignored. Generally speaking, girls and boys go to school willingly when they enjoy being there, and they enjoy being there if they are progressing with their work.

Practice in expressing one's ideas helps to build vocabulary. Words must be *used* if they are to come to our aid when we need them. Directions, descriptions, reports about field trips, and poems provide good practice. Oral accounts of personal experiences and reviews of interesting books also are excellent for this purpose. Presenting a report on a book before pupils in another room puts a child "on his own," and he will at once see how necessary it is to use the right words to express his thoughts.

Such procedures should be a major field of concentration in the elementary school. If consistently followed, these procedures will develop a real mastery of words. Given that foundation, a pupil is equipped with an essential tool for living and learning.

Using the Number System

ADA R. POLKINGHORNE

Teacher, First Grade, University Elementary School, University of Chicago

It is time for arithmetic. The children are seated informally around their teacher, Miss White. She offers the suggestion that they talk about numbers that they see every day. Enthusiastically, the children list clocks, rulers, books, shoes and rubbers, suits and dresses, hats and coats, cloakrooms, houses and stores, automobiles and trucks, locomotives and cars on trains, boats and airplanes, telephones, boxes and cans of food, dog licenses, calendars, telephones, and so on. From this list, the teacher selects items for fuller discussion. She begins with articles at hand.

"Why do books have numbers on their pages?" asks Miss White. "It is so that we can find the place when we are reading," answers Muriel. "Yes," says John, "but it is also to let us know how many pages are in the book." Bill has another idea. "I think it has something to do with the 'Contents' pages at the beginning of the book," says he. "I always look at the 'Contents' pages and if I see the name of a story that looks good I find the page number and then I turn to that page and I read the story." "These are all good answers," says Miss White. "What is the number on the first page of your books?" "One," answer the children. "Yes," agrees Miss White, "the first story in most of your books begins on page 1. It continues through as many pages as are needed for the story. That is a reason why we need to know numbers in order—1, 2, 3, 4, 5, 6, 7, and so on. Children's books and grown-ups' books all have the pages numbered in the same way."

"Why do rubbers have numbers?" asks Miss White. "That is to tell what size they are," answers Jane. "Yes," continues Miss White. "Do you know what size your rubbers are, Jane?" "I can't remember, but I will look and see," says Jane. (Jane goes to the cloakroom.) While she is gone, Bill says, "Mother bought new rubbers for Mark and for me just yesterday. Mine are 13 and Mark's are 7." "Mine are 12," says Mary. Now Jane returns and says, "Each of my rubbers has a 10 on it." Other children report the size of their rubbers and then someone asks, "What size are your rubbers, Miss White?" She quickly answers, "Five." "Are your rubbers smaller than ours?" ask the children. "No," replies Miss White, and then she explains that children's shoes and rubbers start with small numbers and keep getting larger as the sizes become bigger, but when they reach 13½ they start all over again with adult or grown-up numbers. The grown-up numbers also start with 1 and go up to 13 or more. Here is another reason why we need to know our numbers in order. "Yes," says Merton, "if we did not know that 12 is more than 11, we might ask for size 10 rubbers and think that they would be bigger than 11's."

"Why do we have numbers on calendars?" asks Miss White. "We have to know what day it is," says Bill. "That is right," says Miss White. "If you look at the calendar and see that it is Wednesday, the seventeenth, is that all you need to know?" "Yes," answers Bill. "No," says Jean, "you have to know that it is May 17." "I think you should know that it is May 17, 1944," says Alice. "Yes, you are right, Alice," agrees Miss White. "What is 1944?" "That is the number of this year," quickly answers Alice. "And what was the number of last year?" queries Miss White. "1943," answers the class. "What will be the number of next year?" continues Miss White. "1945," comes the answer.

There follows a discussion of the number of days in March, in April, in May, in June, and in the year. The children look at the calendar and Bill is asked to read the dates of the Sundays in May. Someone else reads the dates of the Mondays, and so on, until all the numbers on the calendar have been read.

The next day Miss White says, "Yesterday we talked about some numbers that we often see. We also found three reasons why we need to know our numbers in order, and one reason why we need to know the value of numbers. Ann, will you tell us why we must have page numbers in books?" Someone else is asked to explain why rubbers have numbers, and why we have numbers on calendars. After the explanations have been made, the teacher gives the children some practice in serial counting. Alan, who has difficulty with numbers, begins with 8 and counts to 18. Jean, who is more advanced, begins with 99 and counts to 125. Bill, who also is advanced, counts from 285 to 304. Someone counts by tens to 100. Someone else counts by hundreds from 100 to 1,000.

Now there is a game of a different kind. The teacher asks the children to tell what number comes after 8, 13, 19, 25, 47, 51, 99. Next the children are asked to tell what number comes before 5, 10, 19, 21, 58, 79, 90. Then the game is changed to this: What number is between 4 and 6, 9 and 11, 28 and 30, 79 and 81?

"We have been talking about the order of numbers," says Miss White. "Now let us talk about their value. Jane, tell me a number that is more than 10. Alan, tell me a number that is less than 6." The game continues with such problems as these: "Tell me a number that is 1 more than 7, or 1 less than 7; tell me a number that is 2 more than 6, or 2 less than 6."

To make these understandings more concrete, the teacher now composes some problems, of which the following are but a few illustrations.

1. Jack is reading on page 5 in his book. Alice is on page 8 in hers. Which one is ahead?
2. Bill's rubbers are size 10. Alfred's are size 13. Who has the larger rubbers?
3. Mary's birthday is on the fifteenth of May. Bill's is on the nineteenth. Whose birthday comes first?

It is another day. The arithmetic class is ready. Miss White again reminds the children of the various numbers they see, and asks, "Why do houses have numbers?" The children explain that this is "to help friends to find the way there," "to help the mailman, the milkman, the paper boy, the delivery boy, and others to find the right house." "That is right," says Miss White. "Now, tell me how houses get their numbers." "I know," replies Paul. "A man goes to a house and asks the people what number they want on that house." "No," objects Michael, "when a street is laid out the numbers are decided on." "That is right, Michael," Miss White answers.

Then she draws a long, straight line on the blackboard. She says, "Let us pretend this is a street." She quickly sketches several houses on each side of the line. "And here are the houses, some on each side of the street. This house is number one," she adds, writing that number on the first house.

Then she asks Ruth what number the next house will be. "Number two," answers Ruth. "Is that right?" questions Miss White. "Yes," reply the children. "No, it is not. The next house will be number three," continues Miss White. "Why? Where will number two be?" the children want to know. "Across the street," shouts Michael. "Yes, Michael," answers Miss White. "All of the houses on one side of the street have even numbers and all of the houses on the other side of the street have —" "Odd numbers," answer the children. "Now," Miss White continues, "we shall number the houses on one side with even numbers and those on the other side with odd numbers."

As soon as this is done, Miss White reminds the children about a conversation that they had recently. "We read the story of Mike Mulligan and his steam (*Continued on page 60*)

Turn the page for a prefix chart which will be helpful in spelling, word building, and vocabulary enrichment.

COMMON PREFIXES

ab (from)

ad (to)

ante (before)

anti (against)

con (with)

de (away)

dis (not)

ex (out of)

in (in, into)

inter (between, among)

ob (against)

per (through)

pre (before)

pro (forward, out)

re (again, back)

sub (under)

super (over)

trans (across)

un (not)

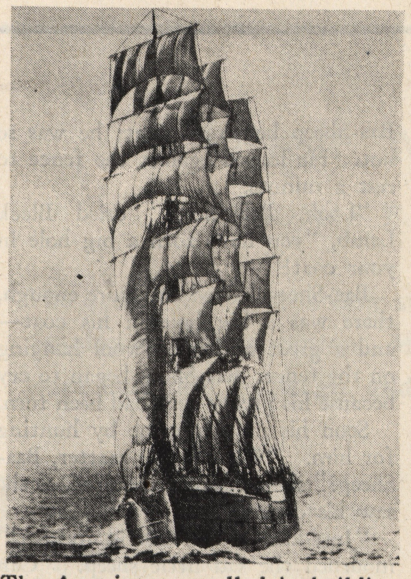
ABOUT WATER TRANSPORTATION

BACKGROUND MATERIAL FOR A UNIT IN MIDDLE AND UPPER GRADES

C. F. SCOTTEN

County Superintendent of Schools, Pettis County, Missouri

This concise information on vessels of the past and present, and safety regulations for modern shipping, furnishes valuable background material for a unit on this subject.



The Americans excelled in building swift clipper ships. *Keystone View Co.*

THE development of water transportation has been marked by three types of power—human, wind, and, comparatively recently, machine. While all three types are in use today, it is machine power which has revolutionized this type of travel. Study of the material which follows should help children understand how better ways of living and closer ties among nations have developed from better ways of transportation.

HOW SHIPS CAME TO BE

The first boats.

Logs and rafts were man's first means of transportation. They could be used for moving across stream or downstream, but it was hard to move them upstream against the current. Finally man used his stone tools and fire to shape a log into a clumsy boat called a *dugout.* Better boats were made when man learned to hew boards from trees.

Early traders.

As men learned to build larger and stronger boats, they began to take long voyages and to carry on trade with other countries. The use of sails, added to oars, or used in place of them, increased the speed of boats. As early as 3000 B.C. the Egyptians were trading with countries beyond the Red Sea. We think of the Phoenicians as the most daring of the early sailors. They went far beyond the eastern Mediterranean to France, Spain, and England. The Greeks and the Romans built merchant ships and traded with their neighbors. By that time much larger ships were being built than those of the Phoenicians. The vikings of the Far North became skillful and daring sailors, and voyaged far from land. Often, though, their visits meant war and plundering, rather than peaceful trade. At the time of the Renaissance, Spain and Portugal became interested in exploration, and built sturdy ships to carry on commerce with the Far East. Venice and Genoa, in Italy, were rivals for the Asiatic trade.

TYPES OF SHIPS

Sailing ships.

Sailing ships brought Columbus on his voyages to the New World. Later, much larger and more efficient ships equipped with sails were made. This type of ship carried on trade among the American colonies. Packet boats were the first American ships to make regular voyages across the Atlantic, carrying mail, freight, and passengers. Some of them could cross the Atlantic in sixteen days. The packet boats were replaced by the beautiful clipper ships. These swift-moving ships made journeys to most parts of the world. They cut many days from the travel time between New York and San Francisco, and between American ports and China.

Steamships.

The first successful steamboat voyage was made on the Hudson River in 1807 by Robert Fulton's "Clermont." Steamboats became important in river transportation. The first American ship to cross the Atlantic even partly by steam was the "Savannah." That was in 1819. Gradually, steamships became safer, faster, and more popular than the clipper ships. At first, they burned wood; later, coal. For ocean travel, they have been largely replaced by motor-driven ships with Diesel engines.

Express liners and cargo liners.

The great express and cargo liners are modern ships which make regular trips between ocean ports. Express liners carry passengers, and cargo liners carry freight. The "Rex," "Queen Mary," "Bremen," and "Normandie" were some of the speedy and luxurious express liners traveling between Europe and America before the outbreak of the war. These ships usually travel about twenty-five to thirty nautical miles per hour. They may cross the ocean in less than five days, carrying 2000 passengers and a crew of 1000. Cargo liners are so large that shipping space is very cheap. Some steamship companies run both freight and passenger lines.

Tramps.

Trade between some countries does not justify regular schedules. During certain seasons of the year trade may be great, while at others there is little trade with a given country. Such seasonal business is handled by ships called *tramps.* They go anywhere in the world at any time they can get a cargo. Such items as coal, iron, lumber, and grain are carried by tramp steamers. They pick up a cargo wherever they can find it.

Pleasure boats.

Small pleasure boats may have either sails or motors. Among many kinds of sailboats are skiffs, catboats, yawls, sloops, and knockabouts. In recent years, motorboats and small outboard motors have become popular. Formerly yachts were large pleasure boats using only sails. Today the term is extended to the larger types of motor-driven craft. Yacht clubs on lakes and sheltered ocean coasts hold races for sailing yachts. Tall masts, large sails, and trim lines permit such yachts to make good speed. Motorboat races also are held.

OCEAN ROUTES AND RULES

Rules of the road.

There are several well-established ocean routes of the world. The most important one is from the United States to England and northern Europe. It is necessary that certain rules be followed in navigation to prevent collisions between ships on the high seas. Vessels in sight of each other must each signal by use of the steam whistle. One short blast means that the ship is directing its course to the right, and two short blasts mean that it is directing its course to the left. The left side of the ship is termed *port* and the right side is *starboard.* A rule of the sea is that all ships operating at night show a red light on the port side and a green light on the starboard side. All ships must be lighted at night (except in wartime).

Safety.

Observing such rules as these in navigation helps prevent collisions and promotes safety in general. In foggy weather, the use of the foghorn and the steam whistle or radio signals will show a ship's position and prevent collisions. Powerful searchlights penetrate fog for some distance. The lighthouse has long been depended on by mariners near shore. (The lighthouse at Alexandria, Egypt, was one of the wonders of the world.) A lighthouse is often located on an island or a cape, and helps to warn of dangerous reefs. Lightships are anchored in deep water and buoys in shallow water, to serve as signals to ensure the safety of ships.

The safety of the passengers is considered in the construction of a ship. Every ocean liner has a double bottom. If (*Continued on page 56*)

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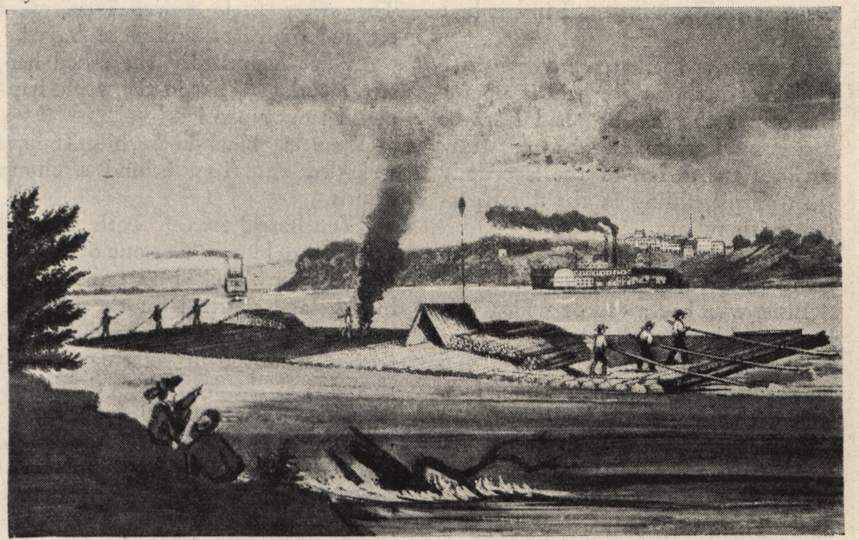

In the early days, flatboats carried cargoes down the Mississippi.

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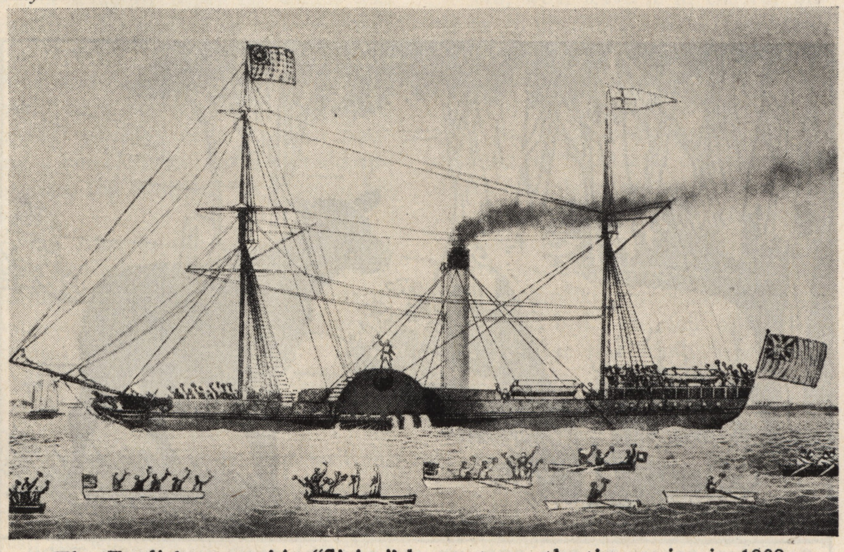


The English steamship "Sirius" began transatlantic service in 1838.

STORIES TO READ

Little Baa-Sheep

ELSIE BAILEY FRAZIER

Children will learn from this story many facts about sheep-shearing—why and how it is done, the benefit to the sheep, and what happens if the wool is not cut off.

"MAA! Maa!" cried little Baa-Sheep, running first this way and then that in the sheep lot. "I don't want my pretty wool cut off! Maa! Maa!" Just then Baa-Sheep spied the gate part way open and slipped through it. Then away down the back lane he ran for the woods.

It was spring, and time for all the sheep to have their wool cut off. A few days before, Baa-Sheep had heard Farmer Jones and his son Roy talking about shearing the sheep. Frightened, little Baa-Sheep ran to his mother to find out what Farmer Jones meant by "shearing the sheep." "Does it hurt?" he anxiously inquired.

"No, little Baa-Sheep," comforted Mother Sheep, "it does not hurt one bit. The men just clip the wool off our backs and then we are nice and cool when the hot days come. Why, Baa-Sheep, what makes you cry?"

"I don't want my wool cut off," sobbed little Baa-Sheep. "It—it is so pretty!"

"You are a year old now, Baa-Sheep," explained his mother, "and when a lamb is a year old his wool is long enough to be cut off. All that heavy wool will make you so hot that you will nearly roast when the summer days come."

But, just the same, Baa-Sheep did not want his pretty wool cut off. So out the gate he went and away he ran to the woods the morning that he heard Farmer Jones say, "Today is a good day to shear the sheep."

When Baa-Sheep reached the woods he did not stop till he came to a cool shady place where the branches of some trees almost touched the ground and made a nice hiding place. "Farmer Jones will not find me here," he said. Then he looked around quickly to see whether anyone had heard him. No. He was all alone. He would just stay in the woods and *never* go back to the sheep barn, where someone would surely seize him and cut off his nice long wool. "Why, I'd rather do without corn and oats and just live on grass and water the rest of my life than give up my pretty coat," he declared to himself.

Baa-Sheep lay in the shade all morning and into the afternoon. He was almost asleep when suddenly he heard, "Baa! Baa! Baa!"

"That sounds like my mother," he thought, as he peeped out between the green leaves.

"Baa! Baa!" he heard again. "Baa-Sheep, where are you?"

Yes, that was Mother. Little Baa-Sheep got up and ran to meet her—then he gave a cry and ran back into the bushes.

"Why, Baa-Sheep! What is the matter?" cried his mother, as she and all the other sheep surrounded him.

"You don't look one bit like my mother!" sobbed little Baa-Sheep.

"Oh, but I feel so nice and cool," exclaimed his mother.

"But—but—your ears are so long," whimpered Baa-Sheep.

"They just look that way because the wool has been cut away from them," replied Mother Sheep.

"Well, I never want *my* wool cut off if I get ever so hot," declared Baa-Sheep, wiping his eyes. "I should freeze without my warm coat when it gets cold next winter."

"Why, Baa-Sheep," Mother Sheep went on to explain, "nice new wool will start to grow right away, and by next winter you will have a beautiful, warm coat."

But little Baa-Sheep refused to be comforted. For several weeks he just stayed in the woods eating grass and leaves from the bushes while all the rest of the sheep went once a day to the barn and had a good supper of oats and corn.

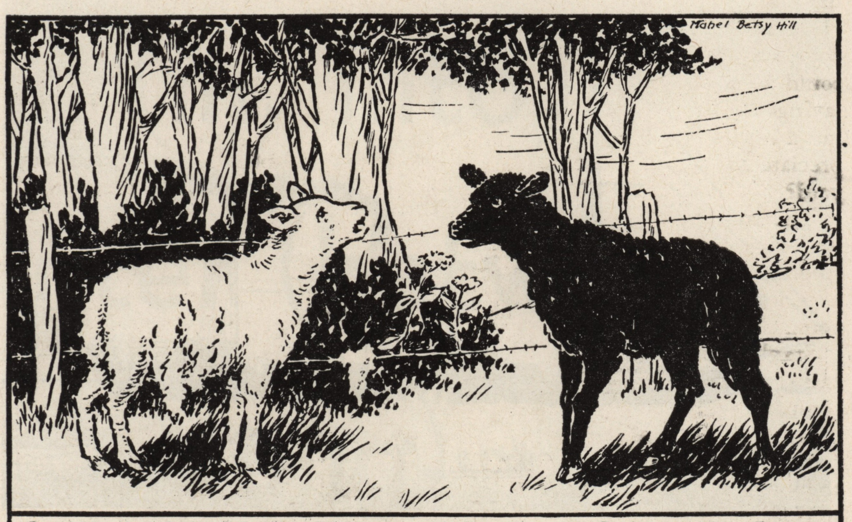
One day he and his little friend Black Lamb were running round and round in the woods playing tag. Soon Baa-Sheep began to pant; he was so hot. He leaned against the fence to rest a minute.

"Look, Baa-Sheep!" cried Black Lamb, "you have torn a big hole in your coat!"

Baa-Sheep looked and, sure enough, there was a big hole in his coat—and a great bunch of wool hanging on the fence. Baa-Sheep began to cry because his pretty coat had been torn.

Soon his mother came by hunting for him. "What *is* the matter, Baa-Sheep?" she anxiously inquired, as she saw his distress.

"Just look at this hole in my coat!" mourned the sad little sheep. "Can you fix it?" *(Continued on page 57)*



BAA-SHEEP BEGAN TO CRY BECAUSE HIS PRETTY COAT HAD BEEN TORN.

Baskets of Lace

IRENE U. HARTWELL

It was a sad May Day morning for Beth when a mischievous puppy ruined her flowers. But her friends and the puppy's owner made everything right, and Beth was happy again.

"COME over just as soon as you can," called out Beth, as she skipped up her sidewalk. "I'll have everything ready for you."

"I'll be there as soon as I change my dress," promised Elsie.

Beth fairly flew about the house getting ready for the three girls who were coming over to make May baskets. Just as she had finished laying out the drawing paper, crayons, paste, paint, lace-paper doilies, and wax paper, the girls ran up the steps. Soon they were busy at work, tongues going fast as they talked about what they were going to do.

Finally the last handle was colored and pasted in place, and linings of the wax paper were fitted in.

"Isn't Beth's basket lovely?" said Elsie, as they finished. "I like it best of all."

"I made it to match my pansies," explained Beth, as she held it up for the others to see. She had left the background white, and had carefully outlined the design of the lace doily with purple, filling in the floral pattern with yellow.

"Mine is pink," said Sally. "I'm going to have apple blossoms."

Elsie, who had a bed of white, yellow, and blue violets, had colored her basket in two shades of green, and May's was yellow, which would look well with her Johnny-jump-ups.

After her friends had gone home, Beth ran out to take a last peek at her pansies. Such smiling faces they had! There were only a few, but just enough to fill the May basket.

Wouldn't it be fun the next day in school! The class had planned to surprise their teacher. They were going to hide the baskets as they came in, and then when Miss Andrews said, "Good morning, children," they were going to put the baskets on the desks, all at once. Wouldn't Miss Andrews be pleased! She loved flowers.

The next morning Beth awoke early. It was the first of May. She must pick the pansies for her May basket, and dig up a little moss to hold them in place and keep them damp. She could hardly wait to finish eating her breakfast.

Out into the garden she skipped. And then she stopped, not believing her eyes. Where her pansies had been was a mass of torn and ruined plants. The sweet little flower faces were covered with dirt, and were frayed.

"What happened?" she asked herself, aloud. "What in the world happened to my pansies!"

Then a black-and-white puppy wriggled out from behind a clump of iris.

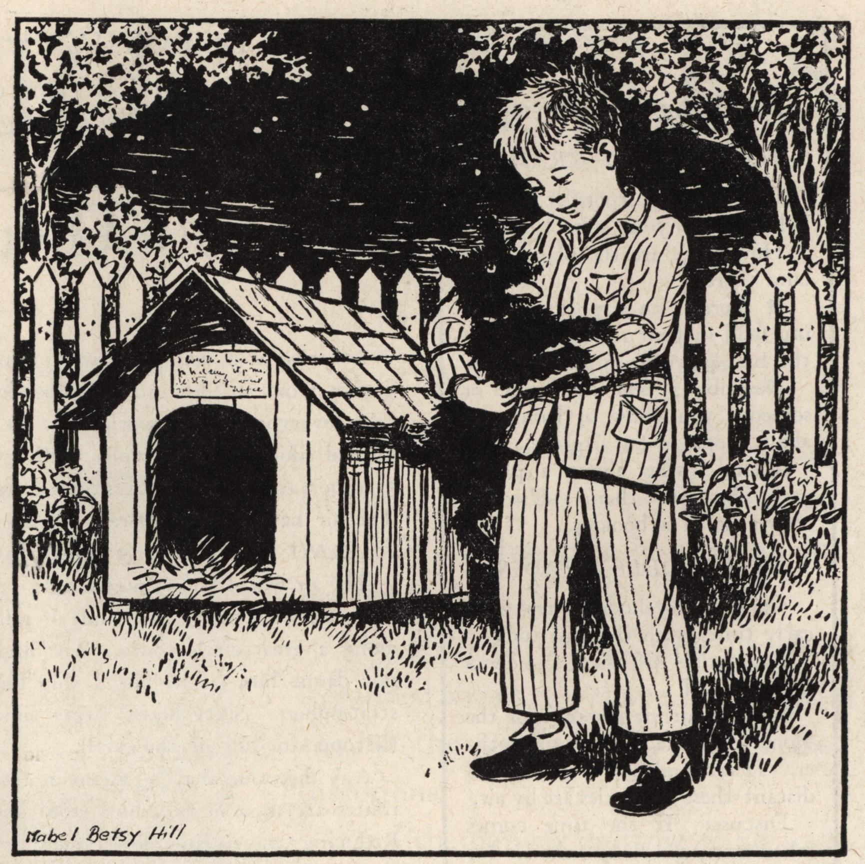
"You horrid thing!" Beth stamped her foot at him. "Get out of here!"

The puppy tucked his tail between his legs and scurried for the fence.

"I suppose he belongs to the neighbors who moved in yesterday," Beth thought, as she walked to the house. "Oh, dear! What shall I do?"

There were no more flowers in the little garden. The early ones had stopped blooming, and the rest were just in bud. Beth wept as she went into the house. *(Continued on page 55)*

OR TELL



Tippie Moves In

THOMAS E. ROBINSON

The desire for a pet is very strong in most girls and boys. Stanley was no exception. His efforts to secure a Scottie were long and thorough, and met with deserved success.

It was not until the noisy clock had ticktocked a half-hour away that Mr. Wilson laid aside his newspaper and turned a questioning glance toward his son.

Stanley seemed to be unconscious of his surroundings. Not a single line showed on the sheet of paper which the boy had carefully placed in front of him immediately after the evening meal.

"Is something troubling you, Son?" Mr. Wilson asked.

"No-o-o," answered Stanley. "It's just that most of the boys in school are making birdhouses. Miss Hayes says that if we want to build a house, we have to draw a plan before we begin to put the pieces together."

"That's a very wise thing to do," observed Mrs. Wilson, who had stopped on her way to the kitchen as Stanley began to speak.

"But, Mother, we don't need any birdhouses in our yard. A family of wrens already live in a nest under the eaves of the house, and we have a nest of robins in the apple tree. I don't see any *sense* in building a birdhouse. Now if it were a doghouse—" Stanley's voice faded away into a sigh that seemed to rise all the way from his toes.

The look that passed from one parent to the other over Stanley's bent head was almost a question. His mother nodded slightly and then his father spoke, slowly.

"You'd like to have a dog, wouldn't you, Stanley?"

"Would I!" breathed Stanley. "I'd be the happiest boy in this town if I could have a Scotch terrier of my own."

Mr. Wilson thoughtfully rubbed his cheek. "Why did your teacher ask you to draw such careful plans for the birdhouse?" he asked, finally.

Stanley brought his mind back from a delightful vision of a puppy nuzzling a whiskery nose into his pocket which, of course, would always contain at least one dog biscuit. He would see to that, if only he had a dog!

"She says," he answered, "that birds won't come to live in a house unless it's made to suit them. Different kinds of birds need different kinds of houses. If you're building a house for a wren, for instance, you must make the opening very small, to keep blue jays and other enemy birds from getting in to eat the eggs."

"I imagine that dogs are not so much different from birds," declared Mr. Wilson. "Dogs like good homes. If a wren would come to fill a nicely made birdhouse, built especially for him, there is at least a small chance that some stray Scotch terrier might be interested in finding a cozy doghouse, built just the right size and shape for him to move in."

Stanley straightened in his chair. "Oh, Father, if I thought a Scottie would come to live in it, I'd build the finest, most beautiful doghouse any puppy ever had. I'd put shingles on the roof to keep out the rain, and I'd call him Tippie, and I'd—"

"You'd better draw a plan first," said his father, interrupting. "Some of your books might contain good pictures of doghouses. Of course you'll have to find out whether your teacher will let you make a doghouse instead of a birdhouse. But it won't do any harm to ask her."

Stanley easily secured permission from his teacher. "You make the best house you can, Stanley, and I shouldn't be surprised if a Scottie came to live in it," she said.

So Stanley went to work. He hunted boards in his cellar. He got large boxes from the corner store, ripping them apart to make thick walls and a floor that would keep out the cold on winter nights. He sawed, he hammered, and he painted.

Parts of the house he made in school, because of the lack of tools at home. In the afternoon he would carry the large pieces home, and screw them into their places. Screws, he had decided, were better than nails, if one wanted a strongly built house.

Finally the house was completed and placed in the Wilsons' yard near the back porch. Brown shingles over tar paper made the roof waterproof. The walls smelled pleasantly of pine. The floor, raised from the ground and covered deep with straw—well, Stanley could just see his Tippie curled up comfortably there, lazily blinking at him with brown eyes.

Long days passed. Each morning before breakfast Stanley ran out and peered into the beautiful doghouse, ready to shout the joyful news if Tippie had found his way into the new home during the night. Each afternoon, on returning from school, he looked again, but always in vain.

Stanley's father and mother appeared to have forgotten all about the long-expected dog. They were busy getting ready for some company. Stanley's Aunt Marian and his Uncle Harry had written that they were coming for a week-end visit.

On the farm where these relatives lived, there was a full-grown Scottie that had been Stanley's delight during the summer vacation. She had followed him wherever he went—to the stream where cows cooled themselves on hot days, to the pigpen where huge porkers grunted and snorted, and to the pasture where horses were grazing. In fact, she was the reason Stanley had set his heart on having a Scottie of his own.

One night Stanley heard his mother reading aloud an advertisement in the evening paper. It was about an eight-room house which was for rent.

"If people use the newspaper to find families who will live in the houses they build, maybe I could find a Scottie to live in my doghouse by putting an advertisement in the paper," he said to himself.

The next afternoon, after school was out, Stanley hurried to the newspaper office. Clutched in his hand was a scrap of paper on which was the "ad" he wanted to have printed. He expected to pay for having this done, and had come prepared. What could be a better way to spend his savings of fifty cents than in finding a homeless Scottie who could appreciate the beautiful doghouse in his yard?

The man in the newspaper office was very pleasant. He changed the spelling of one word, and he put in a period where Stanley had placed a comma.

Stanley could hardly wait for his father to finish reading the newspaper that evening. It took him a long while to find what he had written, because he did not know just where to look. But at last he found it. He read the words to himself. Yes, those were the words he had written.

> WANTED: A Scotch terrier puppy to live in a beautiful, warm doghouse in the Wilsons' back yard. He can move in at any time.

It was unusual for Stanley to read the newspaper. His parents noticed how his eyes roamed through it. They said nothing, but when he had gone to bed they searched the page to which he had given most attention.

"Why, this must be what he was reading!" exclaimed Mrs. Wilson, pointing. "He is advertising for a dog to live in his doghouse." Then she smiled.

Although Stanley tumbled out of bed early the next morning, no dog awaited him as he peered into the kennel. How disappointed he was! Surely there must be a Scottie somewhere who needed a good home! His spirits were so low that he failed to be cheered even when his mother reminded him that tomorrow his aunt and uncle were coming.

Aunt Marian and Uncle Harry arrived just before bedtime. They greeted Stanley affectionately, but wouldn't let him help carry in their baggage.

"No, we'll leave it in the car until we go upstairs," Uncle Harry said. "Those suitcases and boxes are too heavy for you to carry."

Even the pleasure of having his aunt and uncle come for a visit was dimmed for Stanley at this time. He didn't care about grown-up company. All he wanted was a Scottie to fill that cozy home he had built. And no Scottie seemed to want it. Stanley slowly climbed the stairs and got ready for bed. He fell asleep and did not hear the family when they came upstairs. Gradually the streets became quiet.

Suddenly the silence was shattered by an excited shout, as a pajama-clad boy streaked down the hall and pounded on his parents' door.

"Mother! Father!" he cried. "I hear him. (*Continued on page 60*)

FACTS

DOROTHY H. GRIMM
Teacher, Fifth Grade,
Public School No. 133, Brooklyn, New York

The Future of Aviation

Teaching Suggestions

FOR PRIMARY GRADES

Describe the airport or landing field nearest your school.

How large are the planes that land there?

If there is no airport or landing field in your town, decide on the best place to put one.

Describe a real trip you, or someone you know or have read about, took in an airplane.

Write stories about airplanes and illustrate them. Use on charts or in a booklet.

FOR MIDDLE GRADES

Compare methods of travel in early times with those of today.

Dramatize historical incidents of air travel.

Measure airline distances on the globe from one country to another. Determine how many hours distant these countries are by air.

Discuss: If the time comes when many people use the air for long trips, what effect will this have on their ideas of the world?

If you could take a day's trip in a family plane to some place hundreds of miles away, where would you go, and what things would you expect to see?

FOR UPPER GRADES

Make drawings of military, commercial, and private planes.

Trace the origin of materials used in airplane construction.

Discuss: As air travel brings countries closer together, how will it affect their relations?

Debate: "Resolved, that there will always be opportunities for land and water transportation."

Make a drawing of a future community with its airport.

Aviation is a young industry. In forty years it has grown from an idea into a tremendous force which affects everyone in the world. In its development it has altered education, geography, military and naval tactics, transportation, construction, and weather forecasting. The air has been conquered. It has become a medium for travel freer than any other that we know.

The air world knows no barriers. A pilot who goes on a mission over many thousands of miles charts his course along a great-circle route. The highest mountain does not daunt him, as he flies a ship built to navigate the stratosphere. Sixty hours' flying time will carry him to the opposite side of the earth.

Any direction may be taken in the air. Short, direct routes are used in traveling from one place to another. Reducing travel time lowers costs for meals, lodging, and gasoline.

Transportation has been speeded up by aviation. Inaccessible places are now easily reached. Perishable produce is flown quickly to market. Lives have been saved by swift trips to hospitals. Traveling men can return home frequently.

This shrinking of the earth's surface brings us closer to our neighbors. It necessitates our becoming familiar with the habits, likes, dislikes, manners, and occupations of people of other countries. It also opens up the question of how the air can be used to the best advantage of all concerned.

Knowledge of aircraft construction has increased tremendously. Aerodynamic shapes are studied for the best lift effects, air resistance, and load factors, in wind tunnels which reproduce conditions met in the air. Strong, lightweight materials have been evolved to meet the demands for speedy, safe aircraft.

In school we find aviation an absorbing topic of interest to the child. He is eager to learn more. The number of pilots and the enlarged aircraft maintenance force demanded by our army and navy offer a practical reason for early preparation. Aeronautical training requires a background of mathematics and science, which may start with a child's first year in school. Study of air transportation gives pupils an opportunity to gain much new information. Their everyday experiences furnish a background for activity in this field. Out of the study come new activities and interests that result in continued growth. Through the child we reach his parents and the community, acquainting them with the idea that aviation is here to stay, and that it is a safe (as well as a fast) method of transportation, which they should accept and welcome.

When the war ends, thousands of pilots will return home. These men and women will want to keep on with their flying, for business or for pleasure. Changes will be necessary to accommodate the aviation industry. Runways on airports will have to be longer to take care of super-airliners carrying hundreds of passengers over long distances. Families will possess their own light planes, to be used for vacations, pleasure trips, and commuting to the city from country homes perhaps one hundred fifty miles away.

The helicopter may prove to be of special service for personal use because it can hover in one spot, back up, move sidewise, and land vertically. In cities, roofs of buildings may become landing places for helicopter buses. Already certain motor-bus lines and air lines have applied for permission to use helicopters in carrying passengers to air-line terminals or into town.

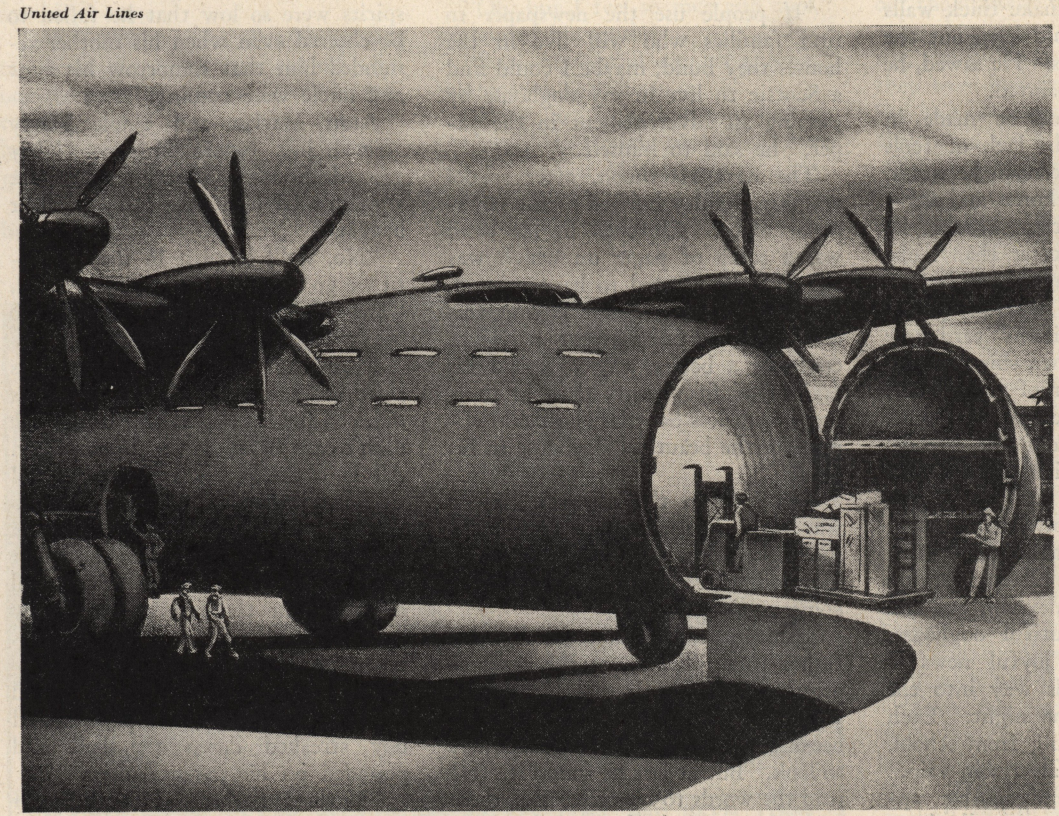
In the Air Age, cross-country air liners will use large controlled airports. These are adequate for present needs and they will keep step with commercial air transportation and freight. It is the small personal and businessmen's planes which will need special consideration. Places for them to take off and land will be urgently needed in every small town. The landing place need not be an airport. Ordinary runways, at the edge of the village, will answer the purpose.

However, community projects of this kind require planning, co-operation, and thought. The time may come when new towns will be formed around a central airport. In building landing fields, the physical characteristics of the land are important. Fairly high, level ground is ideal. If a town is near water, the air field should by all means provide a seaplane as well as an airplane base.

Landing strips may be laid out in the form of an L or a T, 2,500 feet in length and 300 feet in width, into the prevailing wind. Sod forms a satisfactory and inexpensive base. Equipment should include direction pointer, wind sock, and distinct corner markers. As time proves the venture to be a practical one, gas and oil tanks, hangars, and restaurants may be added, to provide better facilities for the public.

Opportunities for employment in the field of aviation are legion. Besides pilots, men are needed for airport traffic control, for hangar work, and for many kinds of airplane factory work. Others will be attracted to aviation as a business. Air-transportation service is a vocation to which many children now in our schools may well be looking forward.

United Air Lines



In this picture we see how freight may be loaded on planes in the future.

FOR FUTURE FLYERS

Pictures for Your Bulletin Board

Piper Aircraft Corporation

A Landing Strip

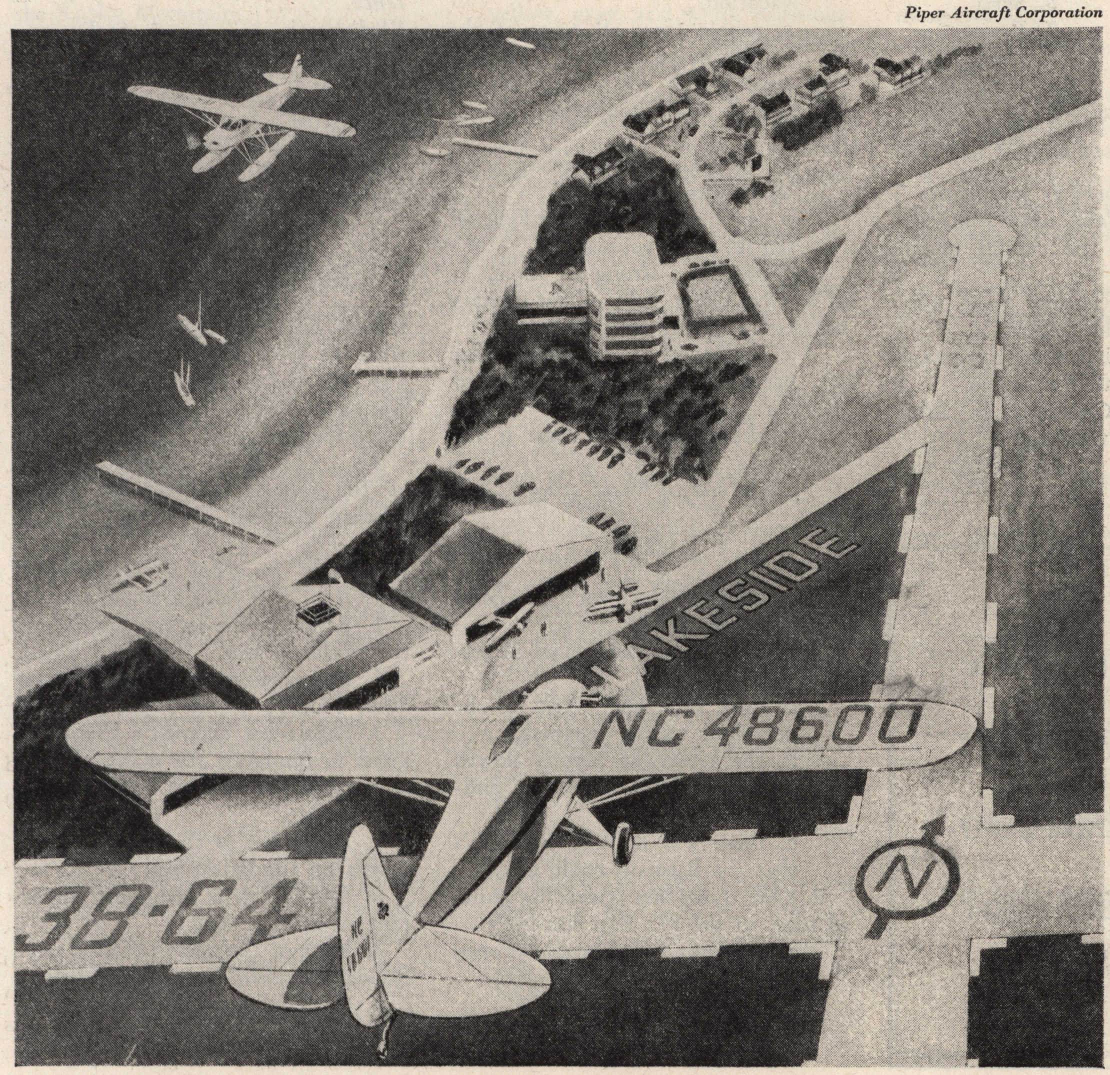
A landing area need not be a large airport. It can be simply a wide runway. Why should it be near an improved highway?

The strip in this picture has been expanded into an L shape, for landing against the wind, in any one of four directions.

Find the hangar and the wind sock. From what direction is the wind blowing in this picture?

What do the numbers 14–67 on the landing strip mean? How would they help a pilot?

Piper Aircraft Corporation



A Land-Water Airport

If a town is on a lake or river, the airport should be near the water, so that both land planes and seaplanes can be accommodated.

In this picture we see a parking space for automobiles, and a road leading to the airport. Why is it wise to provide such facilities?

If you were taking off from such an airport in a land plane, how would you know which runway to use? Explain your answer.

How can an airport like this be of service to a community?

READY-TO-USE TESTS FOR

Three of the United Nations

OTIS K. RICE

Principal, Glasgow School, Glasgow, West Virginia

CHINA

I. *Choose the ending which best completes each sentence.*

1. Most of the Chinese people live along the rivers because
   a. rivers are the best way of traveling in China.
   b. the best farming lands are found along the rivers.
   c. it is dangerous to live far from one's neighbors since there are bandits in China.
2. China may become a very great nation because
   a. she has great natural resources and many men to do the work.
   b. she has fought so bravely in the war with Japan.
   c. she was once a great country.
3. The Yellow River is sometimes called "China's Sorrow" because
   a. the people who live in that part of China are so poor.
   b. that is the region where the Japanese have done the most damage.
   c. thousands of people drown when the river overflows.
4. Most of the manufacturing cities are in the Yangtze Valley because
   a. the people there know more about factory work.
   b. most of the raw materials needed are found in the North.
   c. excellent transportation is available.

II. *Match each of the words in the numbered list with the correct identifying phrase in the lettered list.*

1. Yangtze	5. Buddhism
2. Chungking	6. Tibet
3. Chiang Kai-shek	7. Sun Yat-sen
4. Confucius	8. Mongolia

a. a great Chinese teacher
b. the longest river in China
c. the Chinese leader in this war
d. the founder of the Chinese Republic
e. a great Chinese seaport
f. a high plateau north of China
g. the religion of many Chinese people
h. the capital of China during the war
i. the most crowded part of China
j. a high plateau west of China

III. *If the statement is true, write* T *after it; if it is false, write* F *after it.*

1. Many Chinese students come to the United States to study in our universities.
2. China can trace its history back for centuries before Christ was born.
3. Shanghai is the capital of China in peacetime.
4. One of the chief products sold at Canton is silk.
5. The people of northern China eat wheat instead of rice.
6. The Chinese think that other countries should give up their claims to special rights in China.
7. The chief seaport of southern China is Peiping.

GREAT BRITAIN

I. *Check each country which is a member of the British Commonwealth of Nations.*

1. India	6. Syria
2. Australia	7. Egypt
3. Turkey	8. United Kingdom
4. Union of South Africa	9. Spain
5. Canada	10. New Zealand

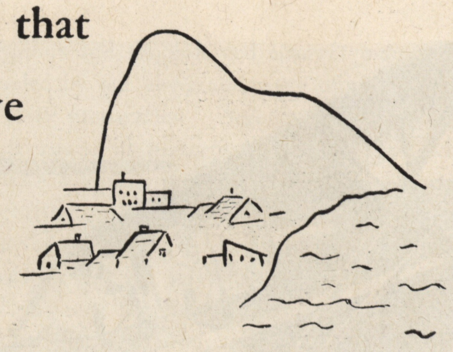
II. *If the statement is true, write* T *after it; if it is false, write* F *after it.*

1. London is the capital of the British Empire.
2. The king has very great power in all parts of the empire.
3. England raises more than enough food to supply all her people.
4. Winston Churchill is Prime Minister of Great Britain.
5. George VI is the present king of England.
6. Manufacturing is the chief industry of Great Britain.
7. Gibraltar is a great naval base in the Far East.
8. England is the largest country in the British Empire.
9. The part of the empire closest to the United States is Canada.
10. The dominions rule themselves but all give allegiance to the king.
11. Malta is a British possession.

III. *Choose the ending which best completes each sentence.*

1. We can see many kinds of people in London because
   a. so many different nationalities live in England.
   b. it is a good place to spend a vacation.
   c. people from all parts of the empire go to London.
2. One reason why Great Britain can hold so many countries together is that
   a. she maintains a strong army in each one.
   b. she has nearly always kept all the sea trade routes open.
   c. she has a strong air force.
3. One reason why Great Britain has needed a large navy is that
   a. she must depend upon other parts of the world for much of her food.
   b. she has so much coast to defend.
   c. she has so many sailors.

Did you know that the British have held Gibraltar since 1704?



RUSSIA

I. *Choose the ending which best completes each sentence.*

1. The Russians were slow in settling Siberia because
   a. they did not want to be neighbors to the Japanese.
   b. the rivers of Siberia flowed north and land travel was difficult.
   c. there was nothing in Siberia that the Russians could use.
2. One thing that Russia has wanted most in the Far East has been
   a. a seaport which would be open at all times during the year.
   b. a strong Japan.
   c. more and more territory in the Pacific Ocean.
3. The Caucasus Mountains are important because
   a. they divide European Russia from Asiatic Russia.
   b. they could help protect Russia against an attack by Turkey.
   c. they are rich in oil.
4. The Ukraine is often called the "breadbasket of Europe" because
   a. so much of the wheat grown there is sold in Europe.
   b. the people live chiefly on bread made from the grains which grow there.
   c. Europe ships most of its grain to the Ukraine.

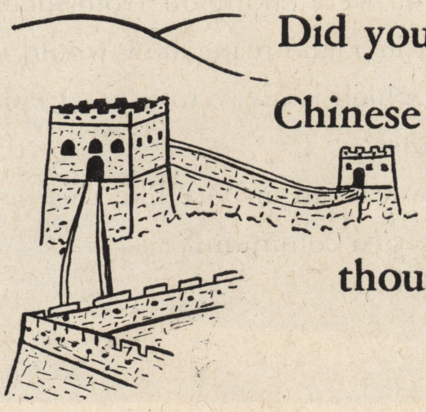
II. *From the list below, select the word which best completes each sentence.*

Vladivostok	Stalin
Trans-Siberian	France
England	Molotov
Moscow	Dardanelles

1. Traveling across Russia was made easier when the ________ Railroad was built.
2. ________ is the capital of Russia.
3. ________ is the Russian Premier.
4. Russia has always wanted the ________ to be in the hands of her friends, because much of her sea trade with the West is by this route.
5. Because of her fears of a strong Germany, Russia has usually wanted to be friendly with ________.
6. ________ is the important seaport at the eastern end of the Trans-Siberian Railroad.

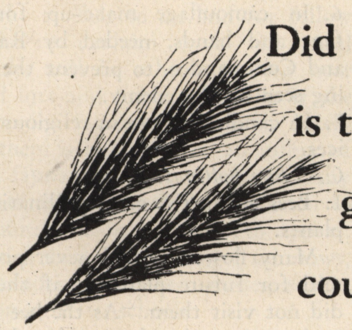
III. *If the statement is true, write* T *after it; if it is false, write* F *after it.*

1. Russia is the largest country in the world, in area.
2. Russia has more people than any other country in the world.
3. Russia has claimed a special interest in Mongolia for many years.
4. Russia is famous for her tropical climate.
5. Leningrad is the chief port of Russia on the Baltic Sea.
6. The Volga is the most important river in Siberia.
7. Most of the furs that come from Russia are taken from sea animals.
8. Reindeer live on the tundras.
9. Much of Russia borders the Arctic Ocean. *(For key, see page 55)*



Did you know that the Chinese Wall was built more than two thousand years ago?

MIDDLE AND UPPER GRADES



Did you know that rye is the most important grain raised in cold countries like Russia?

Who's Who among the Birds

ALICE M. READ

Teacher of English and Reading, Junior High School, Clear Lake, Iowa

Directions to Pupils: Identify each bird as the teacher reads the three paragraphs or "clues" about each. If you can answer the question "Who is he?" after hearing the first clue, give yourself three points; after the second clue, two points; and after the third clue, one point. If you do not recognize any of the clues, give yourself zero.

(These birds are all found east of the Rocky Mountains.)

1. This is a crested, grayish-blue bird. His wings and tail are bright blue. His long tail is barred with black and tipped with white.
   He is generally about eleven and a half inches long. He wears a black band around his throat.
   He can be found in most of the northern states all the year. He delights to scream in a loud voice: "yah, yah," or "jay, jay."

2. He is always very friendly. He is only a little over five inches long. Most of his life is spent hunting insects and their eggs.
   His little gray and white body can swing back and forth on a bar or turn a somersault in mid-air with an ease that any acrobat would envy. His head and throat are black and his sides are buff or brownish.
   He likes to call: "fee-bee." He sings "chick-a-dee-dee" over and over again, varying the melody with some trilling notes.

3. He is a plump bird about as long as a robin, but his body is much stouter and his tail shorter. He is a mottled brown color that makes his body blend with the bushes around him. He has a small head and a short bill.
   The farmer considers him a friend because half his food consists of weed seeds and insects. He makes his home in grassy meadows and fields.
   He whistles in a beautiful musical tone. He calls: "bobwhite, bob-white, bobwhite."

4. He is quite a large bird, measuring about seventeen inches in length. The upper part of his body is a reddish-brown color, with black, yellow, gray, and white markings. At each side of his neck are tufts of glossy black feathers.
   His beautiful tail looks like a fan when it is spread. It is long and broad, and the feathers are gray and reddish-brown, mottled and barred with black. A broad black band extends across the feathers near the end.
   He is hunted for food. His love song is a loud tattoo that sounds like thumping on a large drum.

5. This bird is about nine and a half inches long. There is a large patch of scarlet and buff feathers on each of his glossy black wings.
   He is among the first birds to arrive from the South in the spring. He makes his home near a pond or a low, wet meadow.
   His song is: "conk-err-ee, conk-err-ee!" He loves to swing on the cattails and reeds and spread his wings and tail.

6. He is considered by many persons the most popular of all our song-birds. His song is a loud carol: "cheerily-cheerup," repeated over and over.
   He builds his nest in many places. You may find it in the fork of a tree, in a bush, in a deserted building, or under the eaves of your house.
   He is about ten inches long, and has a very graceful body. His back and tail are olive brown, but his head is a deep brown or almost black. His breast and throat are a rich red brown, which gives him his nickname of "Redbreast."

7. He is a very common bird. He makes his home in the gardens, swamps, pastures, and fields. He is about nine inches long and is dark gray. His tail feathers are still darker, and he wears a black cap.
   Many think his song is something like a mockingbird's. He can imitate the songs of many other birds. He seems to make the song up as he goes along.
   He loves to mock the cat, and receives his name from the fact that he often mews and catcalls like a pet pussy.

8. He is often called the "Jewel in Birdland." He is so tiny and he moves so swiftly that you have to watch closely in order to see him. He is about three and a half inches long.
   His bill is long enough to reach down into the depths of the longest blossoms. For his size, his flying strength is greater than any other bird's.
   His back is a greenish-gray and you can't mistake his ruby throat.

9. He is a hardy, strong bird. His family is numerous in southern United States, but he is also found in some northern states during the hottest summer or the coldest winter. He likes to live in brush or shrubbery, and often is found in gardens or open woods.
   He makes a low nest. He is a devoted father. He watches over the young birds after they leave the nest.
   His call note is a sharp, insistent: "tsip, tsip, tsip, tsip." His song is a lovely "cheer, cheer, cue, cue, cue," which he whistles over and over. He is a beautiful bright color. *(For key, see page 55)*

Favorites in Literature

MARGARET E. PARRY

Principal, Second Ward School, Homestead, Pennsylvania

I. *Match the characters in the lettered list with their descriptions in the numbered list.*

1. Was an expert with a stone and a slingshot.
2. Grew smaller and smaller.
3. Was an American Indian princess who lived in the Virginia colony.
4. After a long search found her lover when he was dying.
5. Slept for twenty years and grew a long beard.
6. Boarded and lodged at the houses of the farmers whose children he instructed.

a. Alice	f. Minnehaha
b. David	g. Ichabod Crane
c. Priscilla	h. Pocahontas
d. Evangeline	i. Tom Sawyer
e. Rip van Winkle	

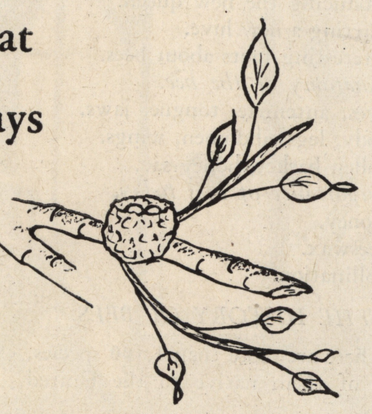
II. *Match the authors in the numbered list with the titles of their writings in the lettered list.*

1. Robert Louis Stevenson
2. Louisa May Alcott
3. Washington Irving
4. Henry W. Longfellow
5. Nathaniel Hawthorne
6. Edward Everett Hale
7. Rudyard Kipling

a. *Little Women*
b. *Just So Stories*
c. *The Courtship of Miles Standish*
d. *Winnie-the-Pooh*
e. "The Great Stone Face"
f. *The Man without a Country*
g. *A Child's Garden of Verses*
h. "The Legend of Sleepy Hollow"
i. *Rootabaga Stories*

(For key, see page 55)

Did you know that a hummingbird lays only two eggs each season?



BEES WORK FOR VICTORY

A UNIT FOR MIDDLE GRADES

FREDRICA UPCHURCH

Teacher of Fundamental Subjects, Du Val School, Fort Smith, Arkansas

A poster in THE INSTRUCTOR was the starting point for this unit. The pupils learned how three facts about bees—honey, beeswax, pollination—are related to the war.

MY pupils were impressed with the bee poster in last September's issue of this magazine [a miniature drawing is reproduced at the left].

"How busy is a bee?" asked an eager boy.

"How can we find out how busy a bee is?" asked the teacher, making no attempt to answer his question.

After thoughtful consideration, one pupil replied, "Follow a bee all day and find out."

"Ask our fathers," said another.

"Ask a fortuneteller," offered a third, quite sure that he was right.

As a result of this discussion our unit on bees developed.

OBJECTIVES

A. *Pupils' aims.*
1. Their first aim was to answer the question, "How busy is a bee?"
2. In our current-events magazines we read stories about cows and goats working for Victory. One child suggested that perhaps bees work for Victory too. To find out how bees work for Victory became the second aim of the class.

B. *Teacher's aims.*
1. To teach the value of books as a source of information, if firsthand experience is impracticable.
2. To help the pupils plan and work together.
3. To teach about bees in science class.
4. To show that tiny workers play an important part in civilization.
5. To show that bees are aiding in the war effort.

THE STORY OF BEES

A. *Solitary bees.*

B. *Social bees.*
1. Life in the colony.
2. Size of the colony.
3. Organization of each community.
4. Absence of competition and of personal reward for work well done.

C. *In the hive of the honeybees.*
1. Three kinds or classes in each hive—workers, queens, drones.
2. Duties of each.
3. How the work of the hive is done.
4. Beebread, beeswax, royal jelly, bee glue, and honey.
5. Producing the new queen.
6. Starting a new hive.
7. Interesting facts about bees.

D. *Anatomy of the bee.*
1. Eyes, antennae, tongue, jaws.
2. Body, legs, abdomen, wings.
3. Pollen basket, honey sac.

E. *Importance of bees today.*
1. Honey.
2. Beeswax.
3. Pollination.

THE HISTORY OF BEES

A. There are more than 1,500 species, none of them native to the United States.

B. Bees were brought here by settlers.

C. Among the first brought were the German or black bees.

D. The Italian bees are the most popular. Cyprian bees, Syrians, Egyptians, and Carniolans are other races.

E. Wild bees are those that escaped from privately owned hives when they swarmed.

F. Bee culture has become an important industry. Bee colonies are often moved to different parts of the United States at different seasons.

G. Bees in packages are shipped to many places.

H. After the war, bees will be shipped to Europe to start new hives.

THE HISTORY OF HONEY

A. Honey is the oldest sweet known to mankind.

B. For centuries it was the only sweet that people had.

C. It was an important item in the diet of ancient Greeks and Romans.

D. The records of India and Egypt speak of honey.

E. The Bible tells that Jacob sent honey as an offering to Joseph.

F. A jar of honey 3,000 years old was found in King Tut's tomb.

G. In Mother Goose, "The Queen was in the parlor eating bread and honey."

H. Honey is nature's purest sweet.

I. Honey is composed of carbohydrates, water, protein, and ash.

J. The different varieties of honey depend upon the flowers from which the nectar was gathered—white clover, red clover, orange, sage, tupelo, alfalfa, and buckwheat.

HOW BEES AID IN THE WAR

A. *They furnish us with honey for food.*
1. Honey is a natural food. It may be served in the comb, or strained.
2. It is a fuel and energy-producing food.
3. It is used in the baking business.
4. It may be fed to babies.
5. It may be used as a sugar substitute during the sugar shortage.
6. It is a nonrationed food.

B. *They produce beeswax for the following uses:*
1. In war products (more than a million pounds a year).
2. As waterproofing and protective coating for shells, belts, ropes, and machinery, especially when shipped into warm climates where ordinary grease would run off.
3. As a protective covering for our fighting planes.
4. In dental work for soldiers and sailors.
5. In sun creams for tropical use.
6. In camouflage make-up for the face and hands, needed by Rangers and Commandos, to prevent their being seen by the enemy.
7. In candles for use in religious services.

C. *They pollinate plants.*
1. Bees aid in the cross-pollination of plants.

Many flowers would never produce seed for future planting, if the bees did not visit them. As the bee pushes down into the blossom for the precious nectar, it brushes off on its hairy legs the yellow pollen. When it arrives at another plant of the same kind, a part of the pollen rubs off on the pistil of this flower, thus fertilizing the plant. Cross-pollination produces seeds that make healthy, strong plants.

2. Many ground-nesting wild bees, as well as tame bees, contribute to cross-pollination.
3. Migratory beekeepers are aiding in pollination of plants as well as in increased production of honey.
4. The U.S. Department of Agriculture reports that fifty crops either depend entirely upon the bee for fertilization, or give a greater yield because of the assistance of bees.
5. The commercial fruitgrower is almost entirely dependent on the common honeybee for the transfer of pollen from one blossom to another.
6. Bees are necessary to ensure the pollination of legumes. The legumes are needed to produce feed for livestock, and to make up the shortage of nitrogen fertilizer.
7. Besides legume seed, our allies also need millions of pounds of vegetable seed to restore food production in devastated areas.
8. By raising more bees, and keeping the bees near legumes and other crops that need to be pollinated, beekeepers may help to meet war food goals in milk, butter, eggs, and meat.
9. The service which bees render in pollination is worth from ten to thirty times as much as the value of the honey they produce.

HOW BUSY IS A BEE?

A. The queen bee may live from three to five years, while the worker, in the busy season, may wear herself out in six weeks. The drone is disposed of at the end of the producing season.

B. It has been estimated that if a single worker bee could gather enough nectar to make one pound of honey, she would have to work every day in the year for over eight years, and in doing so she would travel farther than three times around the earth.

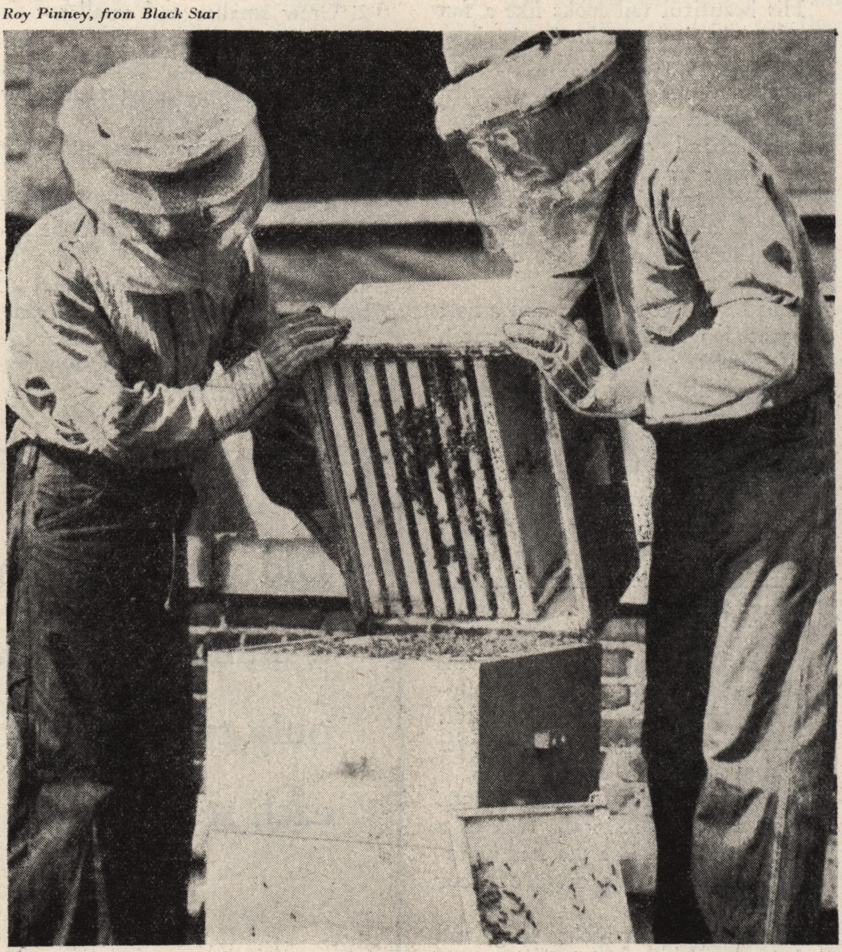
C. In 1941 the United States produced 226,000,000 pounds of honey.

D. Bees are the only insects that directly furnish a food for man.

ACTIVITIES

A. Reading to find reference to bees and honey in the Bible, music, and literature. (*Continued on page 59*)

Roy Pinney, from Black Star



These beekeepers are removing honey from the hive.

ANIMALS IN YOUR SCIENCE PROGRAM

GLENN O. BLOUGH

Instructor in Science, Laboratory Schools, University of Chicago

Bringing living creatures into your classroom for brief periods of observation greatly extends pupils' learning. Here are some principles to guide you in such an activity.

On warm spring days, children are likely to bring to school a variety of nature specimens for the teacher to see and for fellow pupils to exclaim over. In rural schools, and in schools located near wood lots and fields, especially if the teacher has stimulated a little interest, there is bound to be an influx of local fauna on spring mornings. Any animal, from a moth in its cocoon to a wounded loon, is likely to appear. Insects, snails, frogs' eggs, minnows, salamanders, and even garden snakes are brought to school.

The schoolroom can become a veritable menagerie if the teacher encourages such contributions. How can she direct the pupils' natural enthusiasm into channels of purposeful activity? Specifically this is how.

Suppose a child brings a mass of frogs' eggs to school in a bucket of pond water. "What are they?" somebody asks. "They're frogs' eggs," somebody alse answers. "No, they're not; they're toads' eggs," contradicts another. "How do you know?" the teacher inquires. A pupil remarks, "They're dead. Why did you bring them?" The donor replies, "No, they're going to hatch frogs."

Now it's about time for the teacher to pick up her baton and do some conducting! She settles everybody in a hearing situation and begins to do some organizing. Gradually she collects the questions to which the children want answers. The questions that are alike are put together. An outline results. The teacher then asks, "How can you find out the answers to your questions?" Jane says, "We can read." Pete says, "We can ask someone who knows." Henry says, "We can watch the eggs and frogs ourselves and find out the answers." Those are three good ways to find out. And the children get to work, using them.

With skillful guidance on the part of the teacher, these questions about frogs' eggs may result in the study of something much more significant than the study of frogs. Such problems as these may be taken up: "How do animals grow?" "How are animals fitted to live where they do?" "How do animals get food?" "How do animals take care of their young?" "How are animals classified?" "Why should we conserve animal life?"

Why are these problems more significant than the questions dealing with the frog or her eggs? Because, to be solved, they require thinking and organizing. Because the solving of them results in the formulation of science generalizations or "big ideas" which are much more meaningful than the answers to questions involving merely isolated facts.

These generalizations will be much more useful to the child than are the unrelated facts that result from answering "little" questions. For example, a child with a knowledge of the various ways in which animals grow to maturity has several scientific principles in his mind which may be of some value in interpreting his environment. A child who knows only how a frog egg hatches and how the tadpole changes as it matures to a frog has a much more limited idea.

The teacher uses the contribution of the child as a runway from which to take off into the realm of scientific investigation involving consideration of major science principles. But she doesn't attempt to correlate all of her school activities with this study. Whenever she *needs* other subjects, such as reading, written or oral expression, arithmetic, and spelling, she uses them. For example, when questions arise that reading will answer, the children read. When a record of reading, or of a series of events or observations, needs to be made, the children make it. They organize it carefully and write it legibly. When they encounter common words which they cannot spell, they look them up in a dictionary. If these are words which they will use rather commonly, they learn to spell them. If it seems sensible to make drawings of the eggs and tadpoles as changes occur, they draw them, taking care to represent accurately the observations which they have made. If they should want to know what percentage or fraction of the eggs of the frog did not hatch, they may learn how to figure the amount.

The length of time spent on the study of the animal problem depends on several factors, such as interest of the group, material available, background of the teacher, and needs of the group. But this interferes with the prescribed course of study, and one must decide whether such interference is justified. It is possible that more learning results from the activities centered around the animal study than would have resulted if the course of study had been followed. Activities engaged in because the pupils are genuinely interested—provided these activities are carefully guided by the teacher—are probably the ones that bring the greatest growth and development.

Getting back to the animals and spring, here are a few general points that should be borne in mind by any teacher and her group. Don't keep wild animals caged in unnatural surroundings unless they can be properly fed and cared for. Let pupils assume responsibility for the care and feeding of such animals. Generally the animals should be kept only long enough to be studied, and should then be released.

A variety of sources of information about these animals and their habits may be drawn upon even though the library facilities at hand are limited. Back numbers of *National Geographic Magazine* and *Nature Magazine* are extremely helpful. Homes of children often supply such material. Your state department may have pamphlets. Frequently parents can contribute information. So can a high-school biology teacher.

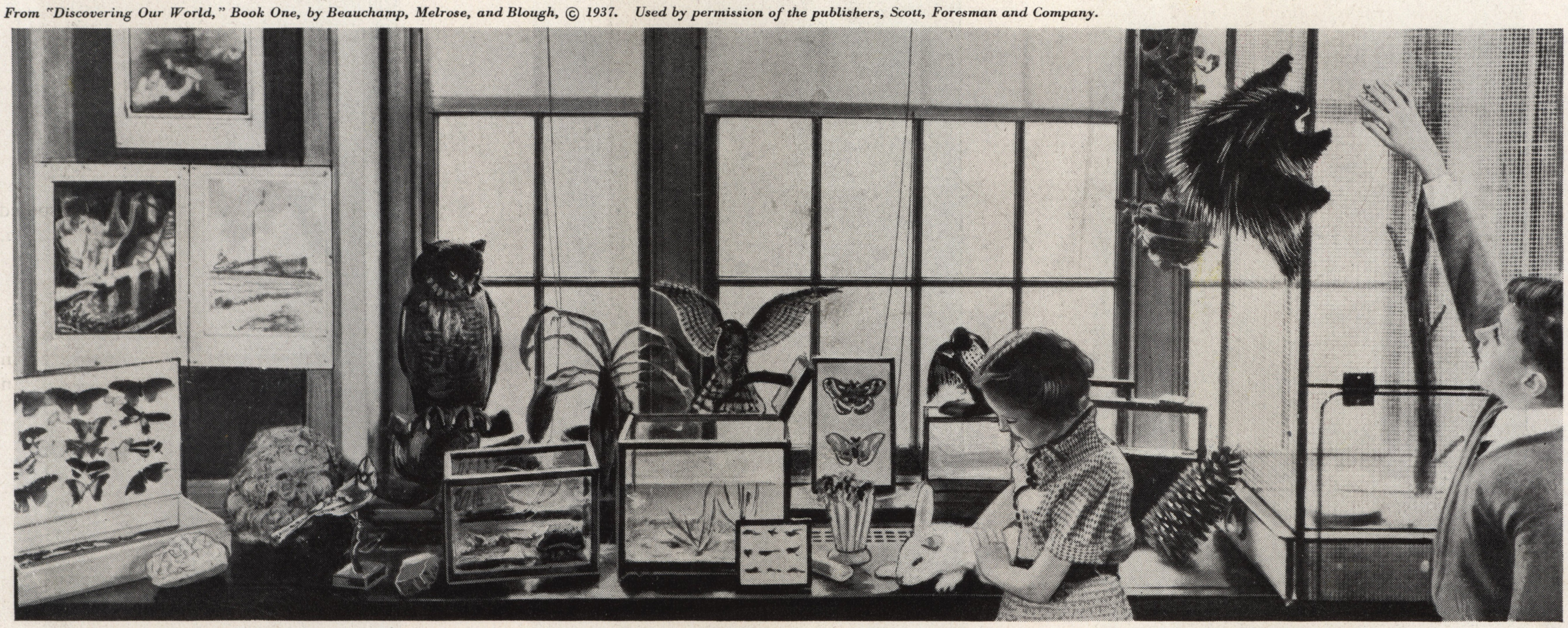
Always be alert to the possibilities of generalizing from observations, provided the observations are accurate. Whenever they can, pupils should check the information obtained from books. Stress the importance of such a step.

Remember, it is an *intelligent* point of view, not a *sentimental* one, that you wish to establish toward animals. Kindness, yes; but not sentimentality. Don't mix the fictionalized human attributes, which stories give to animals, with scientific investigation of them. Each has its place, but the two should not be confused.

Your own lack of information should not affect your willingness to teach units on animal life. Learn with your pupils. Add your experience and your knowledge of sources of information to the zeal of the children, and the results may pleasantly surprise you.

And so when the children's tendency to bring animals into school begins to show itself, encourage it. Broaden the interest to include significant science generalizations, and take your place as a guide in developing this interest to make it a meaningful part of the curriculum.

From "Discovering Our World," Book One, by Beauchamp, Melrose, and Blough, © 1937. Used by permission of the publishers, Scott, Foresman and Company.



Here we see what one school collected for a science corner. Why not encourage your pupils to do likewise?

OXEN PLOWING

Bonheur

OXEN PLOWING

Bonheur

OXEN PLOWING

Bonheur

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Oxen Plowing . . . MINIATURE COLOR REPRODUCTIONS

Use these miniatures and the cover picture with the lesson on page 17. See page 60 for another suggestion.

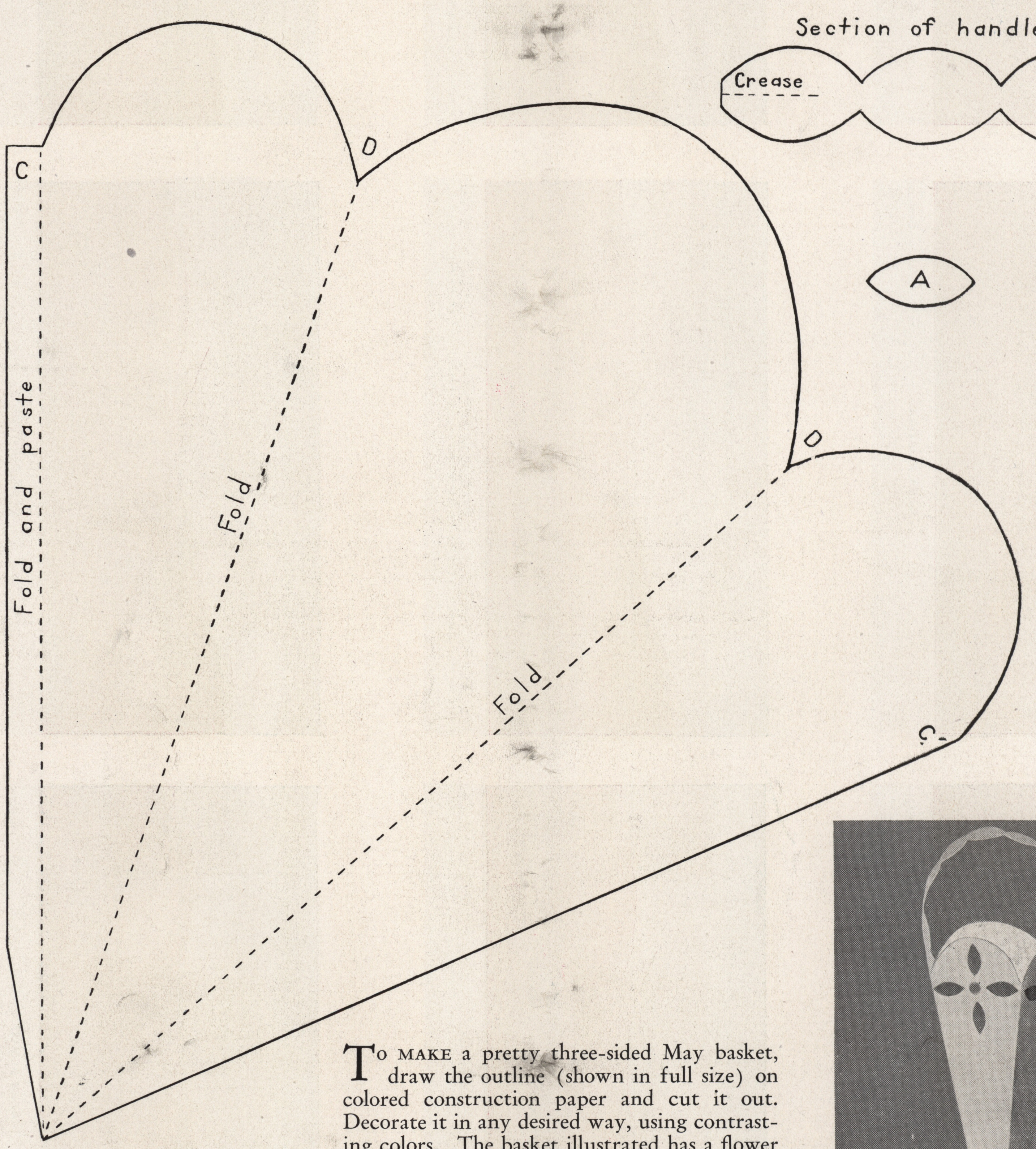
HANDWORK to Draw, Paint, and Make

A MAY BASKET

FOR ALL GRADES

ELSIE SPRUNK

Teacher, First Grade, Public School, Bayard, New Mexico



To make a pretty three-sided May basket, draw the outline (shown in full size) on colored construction paper and cut it out. Decorate it in any desired way, using contrasting colors. The basket illustrated has a flower on each side, made up of four petals which are cut like *A*, above, and pasted around a center *B*. Fold the basket as shown in the diagram and paste tab *C* to edge *C'*. Cut a 10" handle from the construction paper, crease for a short distance, and then paste at *D* and *D*.

A CHINESE POSTER . . . Edith Jewell

To form the background of this poster, draw pagodas or other Chinese designs. Then carefully cut and mount the silhouettes. Letter a proverb or an original slogan. Make a series of proverb posters similar to this one.

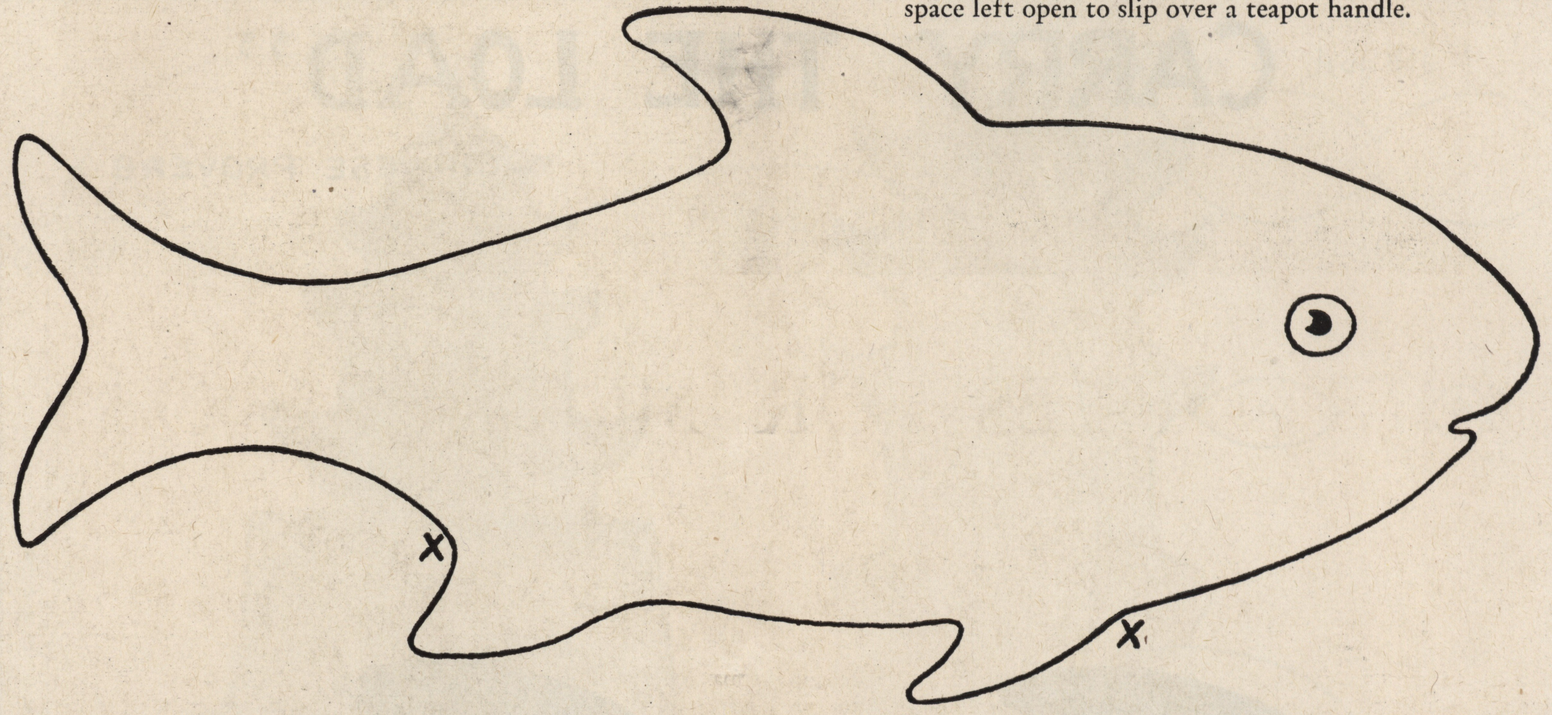
GIFTS TO MAKE FOR MOTHER'S DAY

A Felt Teapot Holder

FOR ANY GRADE

LOUISE PRICE BELL

WOULD you like to give your mother a pretty holder for her to use when she pours tea? Here is the way you can make one. Draw this fish on a piece of cardboard and cut it out for a pattern. Lay the pattern on a double thickness of orange felt, or any color you wish, and cut two fish. Embroider the eyes with black floss or paint black dots. Lay the two pieces together, with the eyes inside, and sew around the edge except between the x's, turn inside out, and press with a hot iron. You will have a fine holder with just enough space left open to slip over a teapot handle.



A Novel Bookmark

FOR ANY GRADE

STELLA E. WIDER

Associate Supervisor of Art, Public Schools, Lynchburg, Virginia

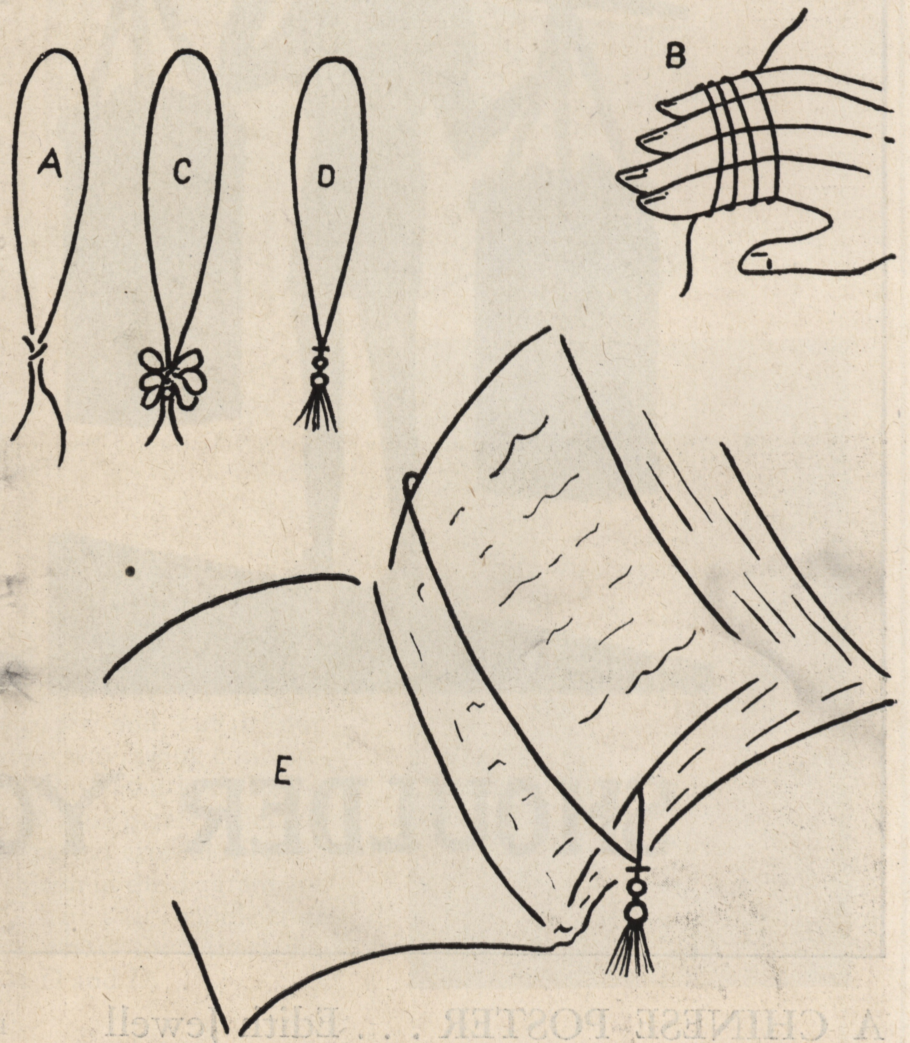
MOTHER will vote this the "best ever" bookmark because it will not fall out. We used chenille cord, purchased at the five-and-ten-cent store, but narrow ribbon, cord, or yarn may be substituted. Glass beads of any shape or size, and some bright-colored flat macaroni beads, are needed. We followed these directions.

1. Cut off one yard of chenille. Make a loop of the two ends and tie a knot, leaving ends about two inches long below the knot (A).

2. For the tassel, take about one-half yard of the cord and wind it over the fingers (B). Slip this off the fingers. Run one of the ends shown in *A* through the loops, and tie the ends together firmly. Then take another small piece of the cord to make the knob of the tassel. Cut the loops evenly to form the finished tassel.

3. Next slip beads of various sizes over the looped end of the long cord. Knots may be tied between the beads (D). Do not tie a knot after putting on the last bead.

When the gift is presented, Mother should be told not to lay it *between* the pages, but to slip the page to be marked between the long loop of the bookmark, and then to slide the last bead up far enough to hold the marker in place (E).



GIFT BOXES FOR MOTHER'S DAY

FOR ALL GRADES

MYRNA TODD

Instructor of Art, Public Schools, Duluth, Minnesota

CHILDREN are always enthusiastic about decorating cylindrical cartons like those illustrated, especially when they discover how very attractive they can be made. The colorful, artistic boxes make practical gifts—gifts that girls and boys can be proud to give their mothers on Mother's Day. They are equally suitable for other occasions when gifts are in order, such as May Day, Christmas, Valentine Day, and Easter.

From the teacher's point of view, decorating these cartons is a handwork activity that is within the range of the majority of the class. It also permits the pupils with particular ability to work up to their capacities. This activity can be carried on at any grade level.

The boxes shown here are the regular commercial cartons used for ice cream, cottage cheese, and other bulk foods. They need not be new. Used ones can be carefully washed and slowly dried. In many ways washed cartons are more satisfactory than new ones, especially if paints or crayons are to be applied, as the surface is not so slippery. New cartons may be purchased at grocery stores, ice-cream shops, and department stores. They come in three sizes—half pint, pint, and quart.

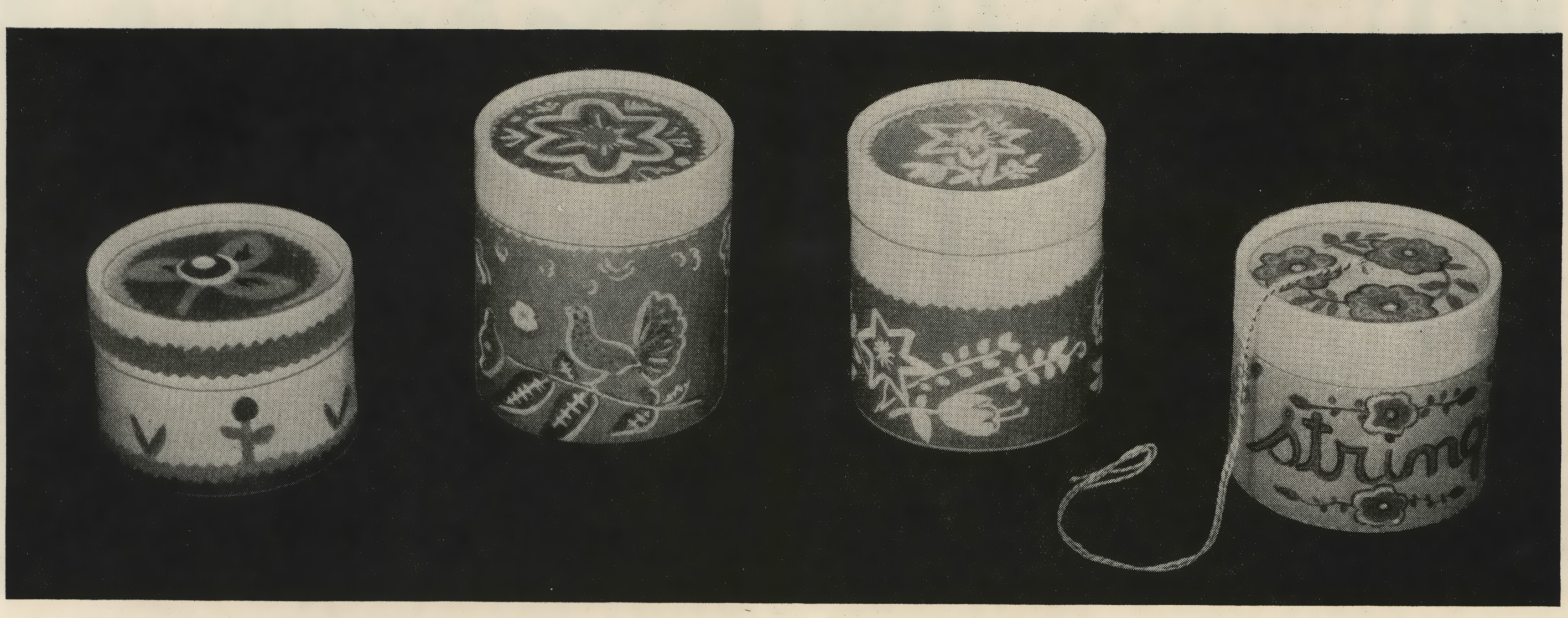
The children will think of many original ways to decorate the containers. The following are some possibilities.

1. Pictures, designs in cut paper, stickers, and gummed tape in colors may be put on the surface directly, either in a formal arrangement or hit-and-miss. This is a method simple enough for children in the kindergarten or the primary grades. Pictures may be cut from magazines, wallpaper, small-figured chintz or percale, or from sheets of Christmas and other gift wrapping paper. Some of the gift papers have delightful little figures such as peasants, colonial men and women, angels, animals, and buildings.

2. The boxes may be covered all over with colored paper or cloth, or just bordered with such materials. Formal or informal designs may be applied to the paper or cloth with tempera or oil paint. For variety, we cut the edge with pinking shears.

3. A design or a pattern may be painted directly on the box. Lovely Mexican or peasant designs can be made this way. In the photograph at the top of this page, the carton at the right had paint applied to its surface. The one on the left is decorated with cut paper to which touches of paint have been added. As you see, the effect is much the same.

The decorated boxes may be used as candy boxes, as string containers, or for odds and ends. One of the quart-sized boxes containing a tall glass jar of jam, pickles, or preserved fruit makes a delightful gift. No matter how they are used, the boxes are practical, attractive results of individual effort, and are sources of pleasure and pride to those who receive them.



MAKING TILES

FOR ALL GRADES

JESSIE TODD

Supervisor of Art, University Elementary School, University of Chicago

MODELING in clay fascinates children of all ages because, out of a lump of clay, they can make something useful and beautiful. Clay tiles furnish a reason for creating a design. Pressing the clay together, measuring off a square, cutting it, and smoothing it—all require patience and skill.

Before the children take their tiles home, it is a good plan to have them glue a piece of cloth to the bottom of each one so that it will not scratch the table on which it is to be placed. Felt is the ideal material, but it is difficult to obtain now.

ROUND RED-AND-WHITE TILES

An example of tiles which were made by pupils in the second grade is shown in the photograph in the upper right corner of this page. Naturally, results are crude, for children of this age are inexperienced. However, they think the tiles which they make are fine, and it is far better for them to be satisfied with their own work than to produce more finished articles with much help from the teacher.

To make a tile like this, each child took a lump of clay and rolled it into a ball. Then he pressed it down on the table and flattened it out.

Since this was the children's first attempt, the teacher guided the coloring. Each child covered his wet clay tile with white paint, and while it was still wet he painted a design in red. You will notice in the photograph that the red paint has blended into the white.

You ask why the tiles were painted when they were wet. Young children are eager to finish things. They do not care to wait days for something to dry. Also, paint applied to wet clay does not chip off.

When tiles are made again by this group, they will be decorated with colors chosen by the children.

SQUARE BLACK TILES

Third-graders made tiles like the one shown in the lower left-hand photograph. First, they packed down a quantity of clay and laid a six- or eight-inch square of paper on top of it. They cut around the paper with an old knife, removed the paper, put the leftover clay back into the can, and then smoothed out the tile—first the top, next the bottom, and finally the top once more.

Black was painted on the wet tile. The next day, while the tiles were still damp, designs were painted on the black background. The children used light colors—pink, light blue, yellow, pale orange, pale green. These light colors were produced by mixing white with the strong colors of tempera as they come in bottles.

In their designs, it was decided that the children be limited to straight lines, with the spaces between the lines filled in. A further limitation required that the design look the same whichever way one turned it.

When these children make more tiles, they will paint them with any colors they wish and choose a design with all curved lines and spaces.

SQUARE YELLOW TILES

In the fourth grade, the limitations were (1) pale yellow background, and (2) a design showing a flowerpot or a basket of flowers. [These tiles are not illustrated.] The pale yellow was painted on the tiles while they were still wet. Two days later, when the tiles were almost dry, the designs were painted on the yellow.

We made the pale yellow by mixing much white with the yellow. Leaves and stems were painted different shades of green, and the flowers various gay, rich tones.

TILES WITH VARIED DESIGNS

Fifth- and sixth-grade pupils made tiles having a variety of designs. The lower right-hand photograph is an example of the kind of work children in these grades can do.

Older children aim for perfection. We often tell them that there is no such thing as a *perfect* hand product, but if we *try* to make a perfect product we are likely to make something better than we would otherwise.

The fifth- and sixth-graders usually wait until their tiles are dry before painting them. As a rule, they sandpaper them first to take out the rough parts, but some children dip their hands in water and smooth the tiles with their wet fingertips.

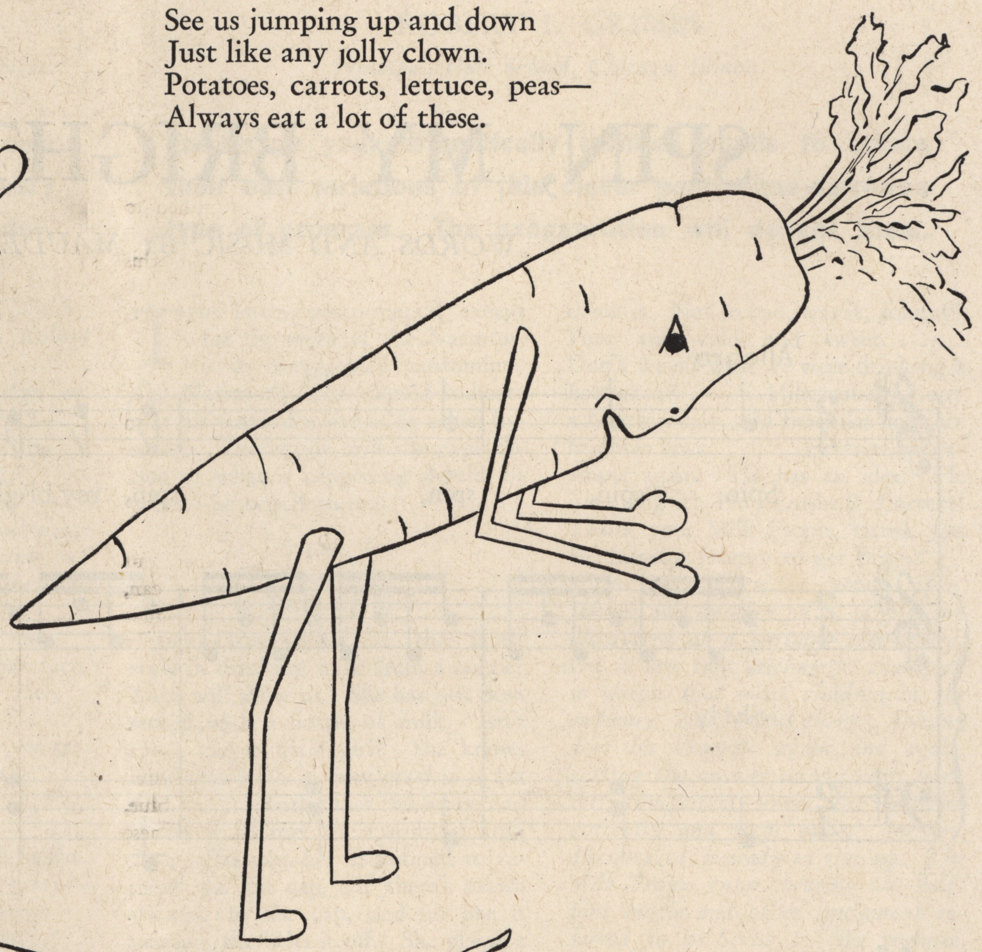
FUN WITH ANIMATED VEGETABLES

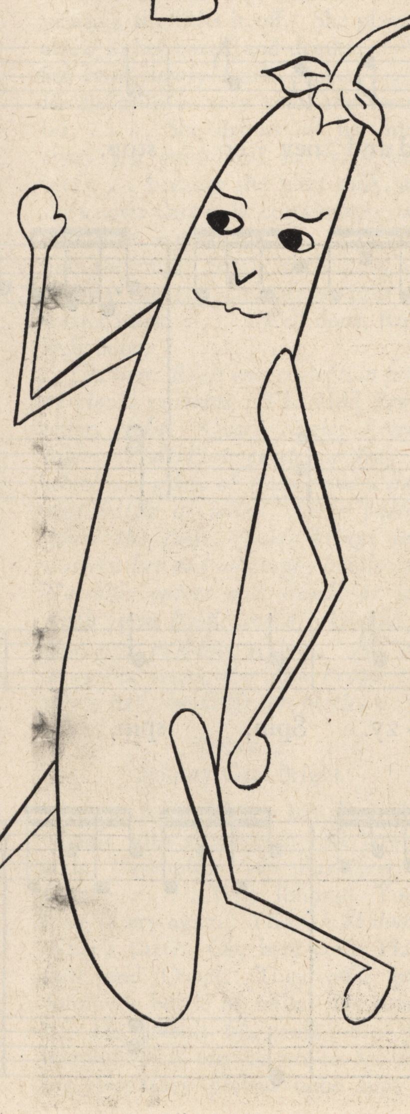
FOR PRIMARY GRADES

CORRIE HART REYNAUD

Teacher, First Grade, Biddleville School, Charlotte, North Carolina

See us jumping up and down
Just like any jolly clown.
Potatoes, carrots, lettuce, peas—
Always eat a lot of these.



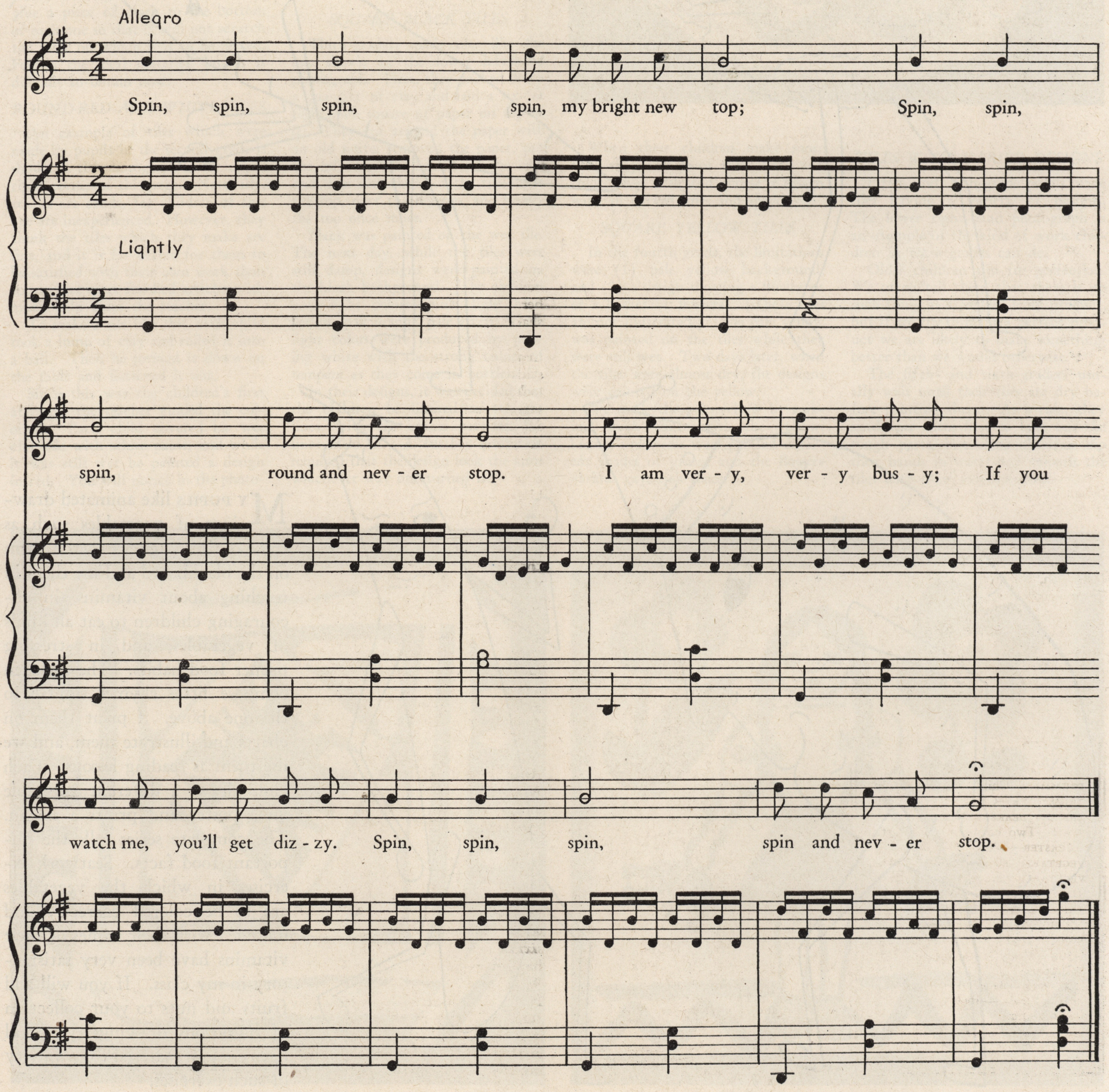


My pupils like animated drawings of vegetables such as those on this page. I sketch them on the blackboard and use them in teaching about vitamins, in encouraging children to eat all kinds of vegetables, and in stressing proper food habits. The children compose little rhymes similar to the one above. I print them on charts and illustrate them, and we use them as reading lessons. Each child draws a different vegetable on a poster and prints a slogan. The complete series tells the important food facts. Seatwork exercises in which the vegetables are to be colored correctly and matched with their names or their vitamins have been very satisfactory in my class. If you will add fruits and nuts to your collection of humorous drawings, you will have enough material for a variety of such exercises.

PROGRAM Material

SPIN, MY BRIGHT NEW TOP

WORDS AND MUSIC BY MAUDE ORITA WALLACE



TWO PLAYS FOR CHILD HEALTH DAY

The Happy Health Children

FOR PRIMARY GRADES

HENRIETTA VAN LAAR

Teacher, Second Grade, Baxter Street School, Grand Rapids, Michigan

Plenty of opportunities for children to originate their own verses to speak or sing are afforded in this primary playlet, which helps to emphasize important health rules.

(Enter Drummer beating his drum, Trumpeter blowing his horn, and Banner Bearers carrying a banner with the inscription, "Parade of the Happy Health Children." They march to a lively tune. Next come the Team pulling Huckster in a cart of vegetables.)

HUCKSTER—Spinach! Lettuce! Peas! *(Stops before audience and bows.)*

If you want to be healthy
In work and in play,
Be sure to buy vegetables
To eat every day.

(Calls out as he leaves.) Cabbage! Tomatoes! Carrots!

VEGETABLE BOYS *(enter carrying vegetables, and singing to the tune of "The Farmer in the Dell")*—

We are the Vegetable Boys,
We are the Vegetable Boys,
Heigh oh, the derry oh,
We are the Vegetable Boys.

(Enter Vegetable Girls with vegetables. They sing the same song, using the word girls *instead of* boys.*)*

GIRLS AND BOYS *(sing together)*—

We eat them every day,
We eat them every day,
Heigh oh, the derry oh,
We eat them every day.

They make us big and strong,
They make us big and strong,
Heigh oh, the derry oh,
They make us big and strong.

JACK *(enters, shows milk bottle)*—

Here is the best food of all;
It helps you grow tall,
It makes your teeth white,
And it makes you feel right.

(Jane enters, shows her picture, and recites "The Cow," by Robert Louis Stevenson.)

JOHN *(enters, wearing sign on which is printed "Cleanliness")*—

I take a bath at least twice a week,
I wash my hands before I eat,
I wash my face until it shines,
For children should be clean and neat.

WASH-UP BOYS *(enter, acting out the song they are singing to the tune of "The Mulberry Bush")*—

This is the way we wash our face,
We wash our face, we wash our face,
This is the way we wash our face,
So early in the morning.

(Children add other verses, substituting ears, hands, and so on.)

DORIS *(enters)*—

Windows open every night;
We waken early, cheerful and bright.

CLARENCE *(enters on tricycle)*—

We like to work, we like to play,
Out in the fresh air every day.

JIM *(enters, and acts out the lines as he says them)*—

I run, I jump, I skip, I hop.
All day long I never stop.
In work and play I breathe fresh air;
Sunshine or rain—what do I care?

MARY *(enters and sings to the tune of "The Mulberry Bush," while other children dramatize each stanza)*—

This is the way we jump the rope,
We jump the rope, we jump the rope,
This is the way we jump the rope,
All in the bright warm sunshine.

(Children add verses describing other forms of exercise.)

PAUL *(enters, with toothbrush)*—

This is your friend, the toothbrush.
Please use it twice a day,
To keep your teeth all white
And brush the film away.
And when you've rinsed it very clean,
Then let it dry—hung up, I mean.

ENTIRE CAST *(marches around the stage, repeating in unison)*—

And would you like to know
Why we eat vegetables each day
And brush our teeth, and wash,
And drink our milk the proper way?
It is because our country calls
For such as you and me
To work and fight for all that's right,
To do our share for Victory.

(All sing a patriotic song.)

EDITORIAL NOTE: "The Farmer in the Dell" is in *The Golden Book of Favorite Songs* and "The Mulberry Bush" is in *The Silver Book of Songs*. Both are published by Hall & McCreary Co., Chicago. "The Cow" appears in *A Child's Garden of Verses* (various publishers).

CHARACTERS

DRUMMER—Child with toy drum.
TRUMPETER—Child with toy horn.
BANNER BEARERS—Two boys.
TEAM—Two boys pulling a cart.
HUCKSTER—Wears overalls.
VEGETABLE BOYS—Four or more.
VEGETABLE GIRLS—Four or more.
JACK—Carries a milk bottle.
JANE—Carries picture of cow.
JOHN—Wears "Cleanliness" sign.
WASH-UP BOYS—Any number.
DORIS—Wears bathrobe and soft slippers.
CLARENCE—Rides tricycle.
JIM—Carries jumping rope.
MARY—Soloist.
PAUL—Carries huge toothbrush.

Half-Pint to the Rescue

FOR MIDDLE AND UPPER GRADES

ROBERT L. GRIMES

Principal, Hale School, Chicago, Illinois

Encourage your dramatically inclined pupils to create their own variations of this clever pantomime-narration type of program. The exaggeration will delight them.

THIS entire performance, except for the work of the Narrator, is in exaggerated pantomime. The Narrator's voice should indicate that his words are not to be taken literally. The action and the explanation of what is happening should, of course, be synchronized.

SCENE 1
The Latest Style in Drinking Milk

NARRATOR—What is the latest style in drinking milk from a bottle? Ruth will show us. She has just been served with a bottle of milk. Isn't she a clever little girl? She knows how *good* milk is, how *good* it is for her. . . . . Ruth takes the bottle and shakes it to mix the cream, if any! . . . . She uses her thumbnail to remove the flat cap. If there's cream sticking to the cap, and no one is looking, she licks it off. She places a straw in her bottle and drinks. . . . . See how slowly Ruth drinks. . . . . If the milk is very cold, she rests a bit. . . . . She drinks *all* her milk, every last smitch of it, every little bit. . . . because she likes milk, and she knows that milk costs money, and that milk is good for her. . . . . She puts the empty bottle in the case, and throws the cap and straw into the wastebasket. . . . . Well done, Ruth, well done.

(Action: Ruth enters, left, in front of closed curtains. The Milk People enter, right. Quart carries a small table. Half-Pint carries a tray on which are a box of straws and a half-pint bottle of milk. After putting down the table, Quart brings in a wastebasket and an empty bottle case. Narrator enters and stands at left. Ruth opens bottle and drinks milk, as Narrator explains actions. All exit at end of scene, the Milk People carrying out the stage properties.)

SCENE 2
Johnny Gets Bright

NARRATOR—Johnny has always had trouble with arithmetic. See how he adds. *Five* plus *seven* plus *three* are *sixteen*. . . . . Why, Johnny! You'll have to try again. *(Knock at door.)* What's that? Oh, here come Half-Pint and Quart. They offer poor Johnny a bottle of milk. He scorns it. He doesn't *like* milk—can you imagine? He sees no reason for trying, but they prevail upon him to drink it. Not so bad, was it, Johnny? Pure and cold and sweet. . . . . Don't we *all* wish we were drinking a bottle too? . . . . Milk makes Johnny a healthier boy, and healthier boys are brighter boys. . . . . He tries his example again. He has an idea. He is solving it! He's finished! Correct! Thank you, Milk People, thank you for helping Johnny to get bright.

(Action: When the curtains open, Johnny and another pupil (a girl) are discovered at a portable blackboard. On it are two arithmetic examples, so simple that most children in the audience can solve them. Johnny does his example again and again, getting the answer wrong each time. His companion solves her example correctly and steps aside. Johnny, discouraged, is ready to give up. The Milk People enter, bearing the half-pint bottle and other equipment referred to in Scene 1. By gestures, encouraging and threatening, they prevail upon Johnny to try the milk. He finishes drinking, then stretches, smacks his lips, pats his stomach, and permits an intelligent gleam to light his eye. He turns to the blackboard, and zip! solves his example correctly. Audience will probably applaud; Johnny may take several bows, and lead on the Milk People for a bow too. Curtain.)

SCENE 3
Sally Gets Strong

NARRATOR—Sally is sitting inside, feeling sad and lonely. She can't go outside and play, because she is tired and weak. *(Continued on page 56)*

CHARACTERS

HALF-PINT, QUART —The Milk People.
NARRATOR
RUTH
JOHNNY
SALLY
VIRGINIA
OTHER PUPILS (as required)

COSTUMES

The Milk People are dressed in stiff white oilcloth cut to resemble bottles of milk. Their names are printed on the oilcloth. Narrator might wear an academic cap and gown. The others wear school clothes.

"THE BIRDS OF KILLINGWORTH"

A CREATIVE OPERETTA BASED ON LONGFELLOW'S POEM
DEVELOPED AT SOUTHERN STATE NORMAL SCHOOL, SPRINGFIELD, SOUTH DAKOTA

RUTH S. SHERMAN — *Intermediate Critic Teacher*

DOROTHEA BLYLER — *Head of the Music Department*

HATTIE EWALD — *Primary Critic Teacher*

SPRING offers numerous interests around which activities may center in school. Birds provide a universal, vitalizing, and inspirational avenue that may lead to real creative thinking. This interest was intensified in the pupils of the fifth and sixth grades in our Training School, through the reading of stories and poems about birds and spring. Among these was Henry W. Longfellow's poem, "The Birds of Killingworth."

This poem was read again and again until the pictures portrayed stood out in bold relief. Their vividness suggested a real-life drama to the children, and it was decided to develop a play. First the characters were listed. One of the boys took the role of Farmer Brown, another that of the Preceptor, and so on, until each child had stepped into character. The imagination of the children and the noble thoughts of the poem soon produced the necessary conversation. The climaxes of the poem were discussed, and it was decided that they were the logical places for the acts to end. Three acts unfolded.

A chairman was chosen, from the cast, whose duty it was to supervise the actual writing of the play. Each pupil wrote or dictated his part. When an act was finished, it was presented to the class for evaluation. This was done by writing the act on the blackboard. Special thought was given to the beginning and ending sentences. However, each line was studied, discussed, evaluated, and polished until all felt that it was the best they had to give.

Birds and music go together; songs were needed to round out the story. Each child began a search for songs about spring, rain, and birds. The pupil who had been chosen as music chairman called for contributions. The songs were listed and a final selection was made by the group. The daily music lessons for the next few weeks centered around these songs.

From the beginning, the class felt that they wanted to compose the final song for the operetta. No song already written could possibly give a fitting climax to the story. Attention was then turned to the writing of the lyric. Each day, time was taken to discuss the thoughts it should hold, the rhyming words, and the rhythm of the phrases. Each day a line or two was added until the children felt that it represented their best thoughts.

A musical setting was needed to make it complete. The director of music attended a meeting, and various tunes were sung to her. Because the poem was in two moods, the music had to indicate both of them. The first section was sung by several children and the most suitable melody was selected. It was more difficult to agree on the music for the second section, but finally the music for the first line was settled. The children as a group sang it over and over again until it became a part of them. Then individual children were asked to sing the line and add the next one as they felt it should be sung. Step by step, line by line, the song was thus composed. The music was then written down and an accompaniment added.

Birds, Sun, and Raindrops had become characters in the writing of the play. The pupils thought grasshoppers, caterpillars, and other insects might be brought into the operetta. They felt that young children would fit best into these parts, so the first- and second-graders were asked to participate. (All the essential roles could easily be taken by children of one grade, however.)

The primary pupils had individual and group demonstrations of the hop of birds and grasshoppers and the crawl of the caterpillars. Raindrops danced on tiptoe only to disappear before the Sun. After considerable experimentation, the most suitable music and the most realistic and artistic interpretation for each part were selected. Thus also the rhythmical activities of the operetta were a product of the children's creative imagination and interpretation.

CHARACTERS

Farmers	*Birds*
FARMER BROWN	ROBIN
FARMER JONES	WOODPECKER
FARMER SNOW	MOTHER CROW
OTHER FARMERS	FATHER CROW
MRS. BROWN	BABY CROWS
OTHER FARM WOMEN	OTHER BIRDS—Oriole, jay, meadow lark, bluebird, quail, and sparrow.
Townspeople	*Others*
SQUIRE	RAINDROPS
PARSON	SUN
PRECEPTOR	SCARECROW
DEACON	INSECTS
TOWN CRIER	PIPER
CITIZEN DUANE	
PARSON'S WIFE	
OTHER VILLAGERS	
CHILDREN	

SETTING

The place is Killingworth, a New England village of the 1700's.

Act I.—Vegetable garden and cherry orchard in the foreground, grainfields in the distance. Stumps for the Birds to perch on are scattered about. It is spring and everything is green.

Act II.—A park in the center of the town. There are benches for a number of persons to occupy. Public buildings are indicated in the background.

Act III.—Same as Act I, except that it is autumn and everything is barren and desolate, for the insects have eaten all the garden crops and the foliage.

THE PLAY

ACT I

(*Men are busy hoeing and raking. Women are picking cherries.*)

(*Farmer Brown sings "A Song for Spring."*)

(*Chorus sings "The Spring" and "The Green World."*)

(*Part of Chorus exits at the end of the song. Some may stay on the stage to help with other songs, although all may sing from the wings.*)

FARMER BROWN—It looks as if we were going to have fine crops.

FARMER JONES—We should have. The rainfall has been just right to make this rich soil easy to cultivate, and yet there has been enough sunshine to make the crops grow rapidly. It looks like rain again now.

(*Raindrops dance in to the tune of "The Rain." After their dance, Sun dances in, chasing away Raindrops. She does a solo dance.*)

(*Farmers and Townspeople join in singing "Rain."*)

FARMER SNOW—I have noticed a great number of birds this spring.

FARMER JONES—I have seen birds this year which I have never seen before. Birds add much to the happiness which spring brings.

(*Bobwhite call, whistled off stage, is heard.*)

FARMER BROWN—That sounds like a quail.

(*Again, bobwhite call is heard.*)

FARMER SNOW—I believe it is.

FARMER JONES—I *know* it is.

FARMER BROWN—Look! Here are some birds now.

(*Robin enters and sings "The Robin." He then hops over to side of stage where he perches on a stump.*)

(*Woodpeckers enter and sing "The Woodpecker." They dance around and finally go to left of stage where they perch on stumps.*)

FARMER BROWN—By the way, my wife has been complaining that the birds are eating so many cherries. They peck at some which they do not eat, making them unfit to can.

(*Mrs. Brown enters from right, carrying a basket on her arm.*)

FARMER JONES—Mrs. Brown is here now.

FARMER SNOW—Good morning to you, Mrs. Brown. I understand you have a very good crop of cherries this year.

MRS. BROWN—Indeed I have, but the birds are eating a great number. I'm afraid there won't be many cherry pies next winter.

ALL FARMERS (*groan*)—Oh-o-o-o.

(*Mrs. Brown goes to join the cherry pickers.*)

FARMER SNOW—Just the other day, as I was planting my grain, the crows flew behind me and ate the corn as fast as I sowed it. Just look, the crows are here now!

(*Mother Crow and Father Crow enter with Baby Crows. They peck around on the ground.*)

MOTHER CROW—

"The neighbors are not kind to us;
They won't attend our christening,
Because we live by stealing."

FATHER CROW—

"We are not so black,
My dear, as we are painted.
Folks think we are bad, for
With the good we do they are not acquainted."

MOTHER CROW—

"They do not know that we destroy
The grub and worm and weevil;
And when we take the farmer's corn
For pay, they think us evil."

FATHER CROW—
"A bird who helps the farmer as
The crow does is no sinner.
To please you, though, my dear, we
will have some bugs
Instead of corn for dinner."

(*Farmers and Crows sing "The Big Black Crow."*)

FARMER JONES—Something must be done about these birds.

FARMER BROWN—Maybe a scarecrow would help. (*Exits.*)

FARMER SNOW—I think it would help for a while, but the birds would soon get used to it.

(*Farmer Brown brings in Scarecrow and places it among the Crows. Crows examine it and run away frightened. Farmers and others on stage chase Crows. All exit.*)

(*Birds enter and sing "The Birds' Ball"; gradually growing bolder, they surround the Scarecrow; then exit.*)

(*Squire enters.*)

ALL FARMERS (*entering*)—Good morning, Squire.

SQUIRE—Good morning. Are the birds bothering so much that you must have a scarecrow?

FARMER BROWN—Yes, indeed. We thought a scarecrow would help. But look at the nests. (*Points to nests in Scarecrow's pockets.*)

FARMER JONES—I visited my strawberry patch this morning. I found very few berries left. Something *must* be done about this.

SQUIRE—This is a fine scarecrow; too bad the birds got so well acquainted with it that now they treat it with disdain. (*Exits.*)

PARSON (*enters*)—Is it true that the birds are eating so many cherries that there will not be even enough for cherry pies next winter?

FARMERS—Sad, but true!

PARSON—Well, why not kill all the birds?

FARMER BROWN—What! Kill all the birds?

(*Parson exits; Preceptor enters.*)

PRECEPTOR—Did I hear correctly? Kill all the birds?

FARMER BROWN—We may as well. They are eating more than they are worth.

PRECEPTOR—Do you realize what you are saying?

FARMER BROWN—Well, they leave us almost no food.

DEACON (*enters*)—Good morning!

FARMER SNOW—The top of the morning to you!

DEACON—The whole town has been talking about these birds for several days. I think the wisest way to solve this unusual problem is to call a town meeting.

FARMER BROWN—That is a fine idea. Call a meeting.

ALL FARMERS—Yes, by all means!

PRECEPTOR—They know not what they do! (*Exits as he speaks, shaking his head with great concern.*)

Act II

(*Children are bouncing balls and jumping rope to music. Birds huddle in a group at right.*)

TOWN CRIER (*enters*)—Hear ye! Hear ye! Town meeting is called! (*Repeats three times as he walks.*)

(*Townspeople assemble; Children join them.*)

SQUIRE (*enters and calls meeting to order*)—We have gathered here this morning to talk about the birds of Killingworth. We have decided

"To set a price upon the guilty heads
Of these marauders, who, in lieu of pay,
Levied black-mail upon the garden beds
And cornfields, and beheld without dismay
The awful scarecrow, with his fluttering shreds;
The skeleton that waited at their feast,
Whereby their sinful pleasure was increased."

The material on these pages is intended primarily to show how an operetta can be developed creatively, using a piece of literature read in class as a starting point.

The meeting is open for complaints, and suggestions on what to do.

FARMER JONES—The birds are eating my strawberries.

MRS. BROWN—They are eating my cherries.

CITIZEN DUANE—The birds are eating my raspberries.

PARSON'S WIFE—The birds are eating the mulberries. If they continue, there won't be any for mulberry pies.

FARMER SNOW—The birds have eaten some of my grain.

FARMER BROWN—The crows have stolen my corn.

(*Chorus sings "The Farmer and the Crow." The girls may sing the first stanza and all the last stanza.*)

PARSON—I say again: kill all those birds!

PRECEPTOR—
". . . . in this little town of yours,
You put to death, by means of a Committee,
The ballad-singers and the Troubadours,
The street-musicians of the heavenly city,
The birds, who make sweet music for us all
In our dark hours, as David did for Saul."

(*He repeats the eight stanzas which follow this one in Longfellow's poem.*)

PARSON—I move that all the birds be killed.

TOWN CLERK—I second it.

SQUIRE—The motion has been made and seconded that all the birds be killed. All in favor say "Aye."

(*All, except Preceptor, say "Aye."*)

(*Preceptor exits, shaking his head.*)

SQUIRE—All not in favor say "Nay." (*No one says "Nay."*) It is agreed: the birds shall be *killed*.

(*One of the Farmers throws his hat at the little group of Birds. Fluttering and peeping, the Birds leave the stage as the curtains close.*)

(*In front of the curtains, a drill, march, or symbolic dance by small children representing all kinds of insects is an appropriate interlude.*)

Act III

(*Farmers survey devastation.*)

FARMER BROWN—Look! The insects have eaten everything. We have not a thing to eat this winter.

FARMER JONES—Those destructive grasshoppers ate all my fine crop of strawberries. I tried to poison them, but that was not successful.

FARMER SNOW—After this experience I think I'd rather have the crows eat their scanty handful of grain than have these greedy 'hoppers come and destroy all vegetation.

FARMER BROWN—The Preceptor was right. We shouldn't have killed all the birds. But what can we do?

FARMER SNOW—Maybe the birds will come back next spring.

FARMER JONES—I hardly think they will after the way we treated them. Just consider what we did. We set a price on each head. We poisoned these innocent creatures.

FARMER BROWN—But they outwitted us. Little did we realize the evil we were doing to ourselves.

FARMER JONES—Well, what about calling another town meeting?

FARMER SNOW—We know the feeling of all the citizens. They want the birds to come back as much as we do. (*Preceptor enters.*) Here comes the Preceptor now.

FARMER BROWN—Hello. We are glad to see you. We were just talking about the birds. Now we wish we had listened to you.

PRECEPTOR—It is hard to accept suggestions, but experience, as you have learned, is expensive and sad.

FARMER JONES—What do you think we should do to get the birds back to Killingworth?

PRECEPTOR—The other day, while walking over one of my favorite trails, I met an unusual little fellow, a Piper who may be a sage.

FARMER SNOW—Maybe he can help us get the birds back.

PRECEPTOR—I talked to this Piper, and, knowing already the feeling of the people of Killingworth, I asked him to help bring back the birds.

(*Notes of Piper heard off stage.*)

FARMER BROWN—Listen to that strange, strange call!

(*Notes are heard again.*)

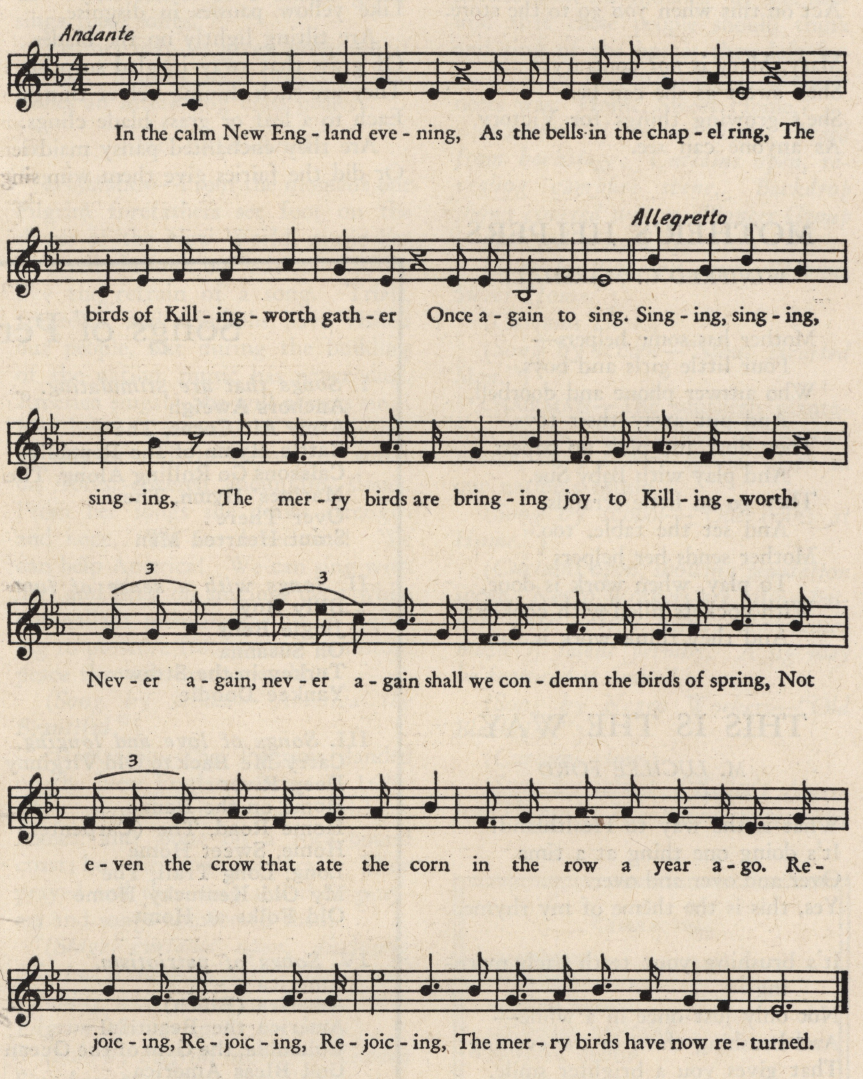
PRECEPTOR—That is the Piper's call. Look! Here come the Birds!

FARMER BROWN (*calls as Townspeople flock on stage*)—Here come the Birds! Here come the Birds!

(*Piper enters, followed by the Birds.*)

(*All sing the following song.*)

THE RETURN OF THE BIRDS



EDITORIAL NOTE: "A Song for Spring" is found in the *Progressive Music Series*, Book Two. "The Spring" and "The Green World" are in Book Three of the same series, which is published by Silver, Burdett and Co., Boston. "The Rain," "The Woodpecker," and "The Big Black Crow" are in *Child-Land Song and Rhythm*, published by Arthur P. Schmidt Co., Boston. "The Robin" and "The Farmer and the Crow" are in *Elementary Music* of the "Music Education Series." "Rain" is in *Singing Days* of the "World of Music" series. The last two books mentioned are published by Ginn and Co., Boston. "The Birds' Ball" is in *The Silver Book of Songs*, published by Hall & McCreary Co., Chicago. The lines spoken by Mother Crow and Father Crow are from "The Crows," by Cecil T. Blancké, found in *Verses for Children*, published by Presbyterian Board of Christian Education, Philadelphia. The lines quoted from "The Birds of Killingworth" are reprinted here by courtesy of Houghton Mifflin Co.

VERSE TO READ AND LEARN IN MAY

MERRY MAY

AMELIA MOODIE

May's a maiden, lithe and fair,
Apple blossoms in her hair.
Green her dress and blue her bonnet,
Fragrant with the flowers upon it.

MOTHER GOOSE, 1944

JANE DAHLEM

Little Bopeep has lost her sheep,
But they have come to no harm;
They're growing wool by bagfuls
To keep our soldiers warm.

Little Miss Muffet sat on a tuffet,
Eating her lunch one day.
She ate just enough,
But she didn't stuff—
She's healthier that way.

Old Mother Hubbard checks the food in her cupboard
Before she buys any more:
She says it's not fair
To have more than your share—
Act on this when *you* go to the store.

Mary, Mary is *not* contrary;
She's sweet as she can be.
She's growing things for Victory,
As anyone can see.

MOTHER'S HELPERS

WINIFRED C. MARSHALL

Mother has some helpers—
Four little girls and boys,
Who answer phone and doorbell,
And put away their toys.
They dust and pick up papers
And play with Baby Sue.
They go on little errands,
And set the table, too.
Mother sends her helpers
To play, when work is done,
With pockets filled with cookies;
And they think work is fun.

THIS IS THE WAY

M. LUCILLE FORD

What is the way to Healthland?
It's doing one thing at a time
Over and over and over.
Yes, this is the theme of my rhyme.

It's brushing your teeth each morning—
Not only just once in a while—
And brushing them in the evening
That gives you a brighter smile.

It's drinking fresh milk and pure water
And eating good food every day;
It's being prompt with your bedtime,
And cheerful at work or at play.

Yes, doing the right things daily,
With never a slip or delay,
Will carry you straight to Healthland
Where you will always stay.

MY GARDEN

LAURA ALICE BOYD

I'm planting a garden out of a book.
It tells the most wonderful things:
How to spade up the ground and rake it quite fine,
How to straighten the rows with long strings,
How to fasten tomatoes up to a stake,
How to shield tender plants from the sun,
How to put in beans with the "eye side" down—
Oh, a garden will be such fun!
My book describes slugs and aphids and worms,
It tells about purchasing seeds;
But one thing is lacking: the book does not say
How to tell the plants from the weeds!

BUTTERFLIES

DORTHA KNAPP KILLIAN

The little golden butterflies,
Like yellow pansies in disguise,
Are tilting lightly on the blades
Of grass that sway in glad surprise.
They are such shining velvet things!
Each to a leaf or grass blade clings.
Are they enchanted pansy maids?
Or did the fairies give them wings?

TULIPS

NORMAN C. SCHLICHTER

I like to watch the tulips grow
In the garden in a row.
Each one holds its own bright cup
For drinking rain and sunshine up.

MAYTIME

M. LUCILLE FORD

Springtime came a-Maying
Over meadow, valley, hill,
In the early dawning
When all the earth was still.
Here she dropped a tulip,
There a lily fair,
And daffodils have fallen
From her flower-wreathed hair.
Over by the hedgerow
She dropped some violets down.
She left her posy tokens
At every door in town.

LITTLE FEET

HELEN BAKER ADAMS

We heard small feet go scampering
Behind the mantel shelf.
"Oh, there's that mouse," said Grandma.
But *I* know it was an *elf!*

Songs of Permanent Value

I. *Songs that are stimulating.*
Anchors Aweigh
Army Air Corps, The
Battle Hymn of the Republic
Caissons Go Rolling Along, The
Marines' Hymn, The
Over There
Stout Hearted Men

II. *Songs with a sense of fun.*
Billy Boy
Jingle Bells
Oh Susanna
Turkey in the Straw
Yankee Doodle

III. *Songs of love and longing.*
Carry Me Back to Old Virginny
Deep River
Home on the Range
Home Road, The (Carpenter)
Home, Sweet Home
Long, Long Trail, The
My Old Kentucky Home
Old Folks at Home

IV. *Songs of patriotism.*
America
America (Bloch)
America the Beautiful
Columbia, the Gem of the Ocean
God Bless America
Hail, Columbia
Keller's American Hymn

V. *Songs stressing human worth.*
Chester (Billings)
Go Down Moses (spiritual)
Netherlands Hymn
On, Thou Soul (Slavic)
Song of Hope (Hebrew)

VI. *Songs of united purpose.*
God of Our Fathers
Land of Our Birth (Lowell Mason—Kipling)
Onward, Christian Soldiers
Song of Freedom
Star-Spangled Banner, The

VII. *Songs based on faith in things of the spirit.*
Faith of Our Fathers
Lord's Prayer, The (Malotte)
Mighty Fortress, A
Now Thank We All Our God
Now the Day Is Over
Our God, Our Help in Ages Past

VIII. *Songs concerned with the protective aspect of home life.*
All through the Night
Golden Slumbers
Lullaby (Brahms)
Sleep and Rest (Mozart)
Sweet and Low

IX. *Beautiful melodies for a group to sing together.*
Drink to Me Only (English)
La Golondrina (Mexican)
I Dream of Jeanie (U.S.)
Londonderry Air (Irish)
Rose of Tralee, The (Irish)
Santa Lucia (Italian)

X. *Popular songs.*
Bicycle Built for Two
East Side, West Side
Irish Eyes Are Smiling
Let Me Call You Sweetheart
(and *appropriate* current songs)

This list of songs, abridged from Music Educators Journal, *September-October 1942, is reprinted by permission of Music Educators National Conference.*

WHAT DO YOU DO?

MYRTLE BOAZMAN

(*An exercise for seven children. For a choral reading, change "Little Girl" to "Girls and Boys." Then the whole group recites the stanzas intended for Little Girl.*)

LITTLE GIRL—
Little Birdie, tell me, pray,
What do you do at close of day?
When all the world has gone to rest,
What do you do in your downy nest?

BIRD—
Little Girl, I'll tell you true,
This is what I always do:
Cuddle close under Mother's wings,
And slumber while she softly sings.

LITTLE GIRL—
Little Flower, tell me, pray,
What do you do at close of day?
When all the world is quiet and dark,
What do you do out in the park?

FLOWER—
Little Girl, I'll tell you true,
This is what I always do:
Sleep among the grasses green,
And wait until the sun is seen.

LITTLE GIRL—
Little Fish, oh tell me, pray,
What do you do at close of day?
When the sun has gone to sleep,
What do you do in the ocean deep?

FISH—
Little Girl, I'll tell you true,
This is what I always do:
Find a friend who likes to play
And swim about until break of day.

LITTLE GIRL—
Little Lambkin, tell me, pray,
What do you do at close of day?
When the world is hushed and still,
What do you do up on the hill?

LAMB—
Little Girl, I'll tell you true,
This is what I always do:
Sleep among the clover white,
Safe within the shepherd's sight.

LITTLE GIRL—
Little Owlet, tell me, pray,
What do you do at close of day?
When the moon sails through the sky,
What do you do in the branches high?

OWL—
Little Girl, I'll tell you true,
This is what I always do:
Stay awake the whole night through,
Calling loudly, "Who? Who-o-o?"

LITTLE GIRL—
Little Doggie, tell me, pray,
What do you do at close of day?
When into the house the people go,
What do you do as night winds blow?

DOG—
Little Girl, I'll tell you true,
This is what I always do:
Watch your house the whole night through
So no harm may come to you.

ALL—
Little Girl, now tell us, pray,
What do *you* do at close of day
When the sun has closed its eye
And twinkling stars shine in the sky?

LITTLE GIRL—
Little friends, I'll tell you true,
This is what I always do:
Bid all good night, and go upstairs,
Undress, wash, and say my prayers.

MONTH OF MAY

BERTHA REYNOLDS HUDELSON

Oh, Maytime is the time for me
When birds sing happy melody,
And flowers nod in gay new gowns
To brighten winter-weary towns.
Dear May, I love your gentle ways;
Your sunshine-spattered, rain-washed
days,
And though you go away too soon
You pave the way for welcome June!

I FOUND A SEED

IRENE U. HARTWELL

(*May be used as a choral reading.*)

I found a seed
And the seed was a funny one,
A very, very funny one,
Brown and white and hard!
I found a seed,
And they said if I planted it
That funny seed would grow, so I
Went into the yard.

I found a spade
And the spade was a heavy one;
The spade was a heavy one,
And very, very big.
I dragged it down
To the middle of the garden,
And there the spade and I
Both began to dig.

I found a rake
And the rake was a toothy one,
A very, very toothy one,
That just fitted me.
We made a bed
For the seed—that rake and I—
A very, very smoothy one,
Smooth as it could be.

I planted the seed
And it soon began to sprout.
The seed soon sprouted
And the weeds did, too.
I pulled the weeds
And they dried up to nothingness.
They dried up to nothing,
But my plant just grew.

My plant just grew
Till it reached to my shoulder.
My plant just grew
Till it reached to my hair.
My plant just grew
Till it reached to the sky—almost,
And now I have a sunflower
Blooming 'way up there!

VICTORY WHEELS

PHYLLIS MEAD

O'er our land the wheels are turning,
Wheels are rumbling, wheels are
roaring,
Victory wheels are whizzing, whirl-
ing,
Wheels to win the war!

Tractor wheels on farms are droning,
Motor wheels on highways, humming,
Factory wheels are banging, buzzing,
Wheels to win the war!

Wheels in giant engines chugging,
Wheels in watches softly purring,
Wheels within our nation pushing
On to win the war!

SPRING IN ME

MARIAN KENNEDY

The sun is warm, the wind is soft,
And in our apple tree,
A little bluebird sings a happy
Springtime song to me.

On the lawn, where snow lay deep
Not many weeks ago,
A hundred gay and sunny yellow
Dandelions grow.

The breeze blows little powdery
clouds
Across a sky of blue.
I feel like singing little tunes
For spring is in me, too.

ONE DAY AT NOON

BERTHA REYNOLDS HUDELSON

A tall giraffe and a short baboon
Met one day in the woods at noon.
The short one roared, the other
stepped high,
But all they did was just pass by!

PATRIOTISM

CARMEN LAGOS SIGNES

(*A prose recitation for upper-grade pupils. It may be given as a choral reading.*)

What is patriotism? It is the love of one's country.

It can be expressed in powerful prose, and in the rhythmic cadences of poetry.

It can be expressed through the medium of art, in meaningful paintings and posters.

It can be expressed in the soul-stirring music of our great composers.

But, in the final analysis, there is but one way adequately to express patriotism, and that is by converting love for one's country into ACTION!

True patriotism is that of the man who is ready to die for his country.

True patriotism is that of the man or the woman—of the boy or of the girl—who is ready to WORK for his country:

WORK—in civilian defense.

WORK—conserving resources.

WORK—saving and collecting scrap metal, paper, and fats.

WORK—keeping one's self physically fit and mentally alert.

WORK—contributing to such helpful agencies as the Red Cross and the U.S.O.

So, if you would show that you possess true patriotism, get into action today!

Do your share of the work that needs doing!

Then, when the war has been won, you can look into the eyes of your fellow patriots—

The soldiers, the WACS; the sailors, the WAVES; and the valiant marines—

And you will be able to say with them:

"Land of the free, we love you."

Love for one's country expressed in terms of helpful activity—

That is the true interpretation of patriotism!

SING WITH AMERICA!

FOR MIDDLE AND UPPER GRADES

ANNA S. MESSIMER

Teacher, Sixth Grade, George B. McClellan School, Trenton, New Jersey

You may wish to use this pageant with its patriotic theme in your celebration of National Music Week. It utilizes a variety of music, and can be easily produced.

This program integrates social studies, music, fine and industrial arts, physical education, English, and reading. It gives ample opportunity for good teamwork and provides purposeful activity for every member of the class.

Instrumental selections may be substituted for some of the vocal numbers, and other appropriate songs may be used in place of those designated. Care should be taken, however, not to lose the sequence and unity of thought, and not to sacrifice the patriotic note stressed in this arrangement. Group songs are indicated by the phrase "song by school." Circumstances will determine whether the whole school or a choral group sings these songs.

Visitors may be given programs if desired. Making these programs furnishes an interesting class project.

THE PROGRAM

CHAIRMAN—From the moment our Pilgrim forefathers set foot on the shores of the New World, music has recurred through our nation's history like the refrain of a song. Trials, tragedies, and triumphs have visited our people, but during the building of the nation, music has never died. America sings! She will always sing! Her heart is attuned to the rhythm of the sea and the melody of winds on forest-covered mountain slopes. From her songs she draws strength and hope. We are Americans! We can help America! We can sing with her, and keep on singing, even while our gallant men are far away, fighting to preserve freedom and to restore peace throughout the world.

(*Song by school—"America the Beautiful."*)

CHAIRMAN—The Pilgrims landed on the New England shores in 1620. They were few in number, without homes, and alone on a rock-bound coast; but they were not afraid. They prayed and they sang and their prayers and songs comforted them.

(*Stage curtains open, disclosing Pilgrim scene—fireplace, cradle, and spinning wheel to give atmosphere—Pilgrim Mother rocks her baby.*)

(*Solo by Pilgrim Mother—"Golden Slumbers Kiss Your Eyes."*)

(*Curtains close slowly.*)

(*Song by Pilgrim Group in front of curtains—"Old Hundredth."*)

CHAIRMAN—Now we look back with interest upon the Colonial Period in our nation's history. The white wigs and satin knee breeches worn by the men of that time and the voluminous skirts of the ladies were very picturesque. Everyone is familiar with the minuet, which was played and danced at parties in George Washington's time.

(*Curtains open, showing colonial background.*)

(*Colonial Dancers enter and dance to the music of "Minuet."*)

(*Curtains close slowly.*)

(*Song by school—"Hail, Columbia!"*)

CHAIRMAN—Opening up the West was another important period in our nation's history. Pioneers risked their lives to push through dangerous barriers. Covered wagons rolled westward. Brave women went along to set up homes in patches of cleared wilderness. Campfires glowed on the prairies, and many lives were lost in battles with the Indians. It was natural that these people should think and sing of the homes they left behind. One favorite song of the pioneers was "Home, Sweet Home."

(*Clatter of horses' hoofs heard from backstage. Curtains open, revealing campfire scene. Backdrop shows covered wagon. Pioneer Group is gathered around the fire.*)

(*Song by Pioneer Group—"Home, Sweet Home."*)

(*Curtains close.*)

(*Song by school—"Stout Hearted Men."*)

CHAIRMAN—The southern plantation songs, immortalized by Stephen Foster, have a very special place in our nation's music.

(*Song by school—"Old Folks at Home."*)

(*Curtains open, showing plantation scene. Negro Workers are filling baskets with cotton bolls. Harmonica music if talent permits. A jig may be featured if desired.*)

(*Song by Negro Workers—"Old Black Joe."*)

(*Curtains close.*)

(*Song by school—"Keller's American Hymn."*) (*Continued on page 59*)

CHARACTERS

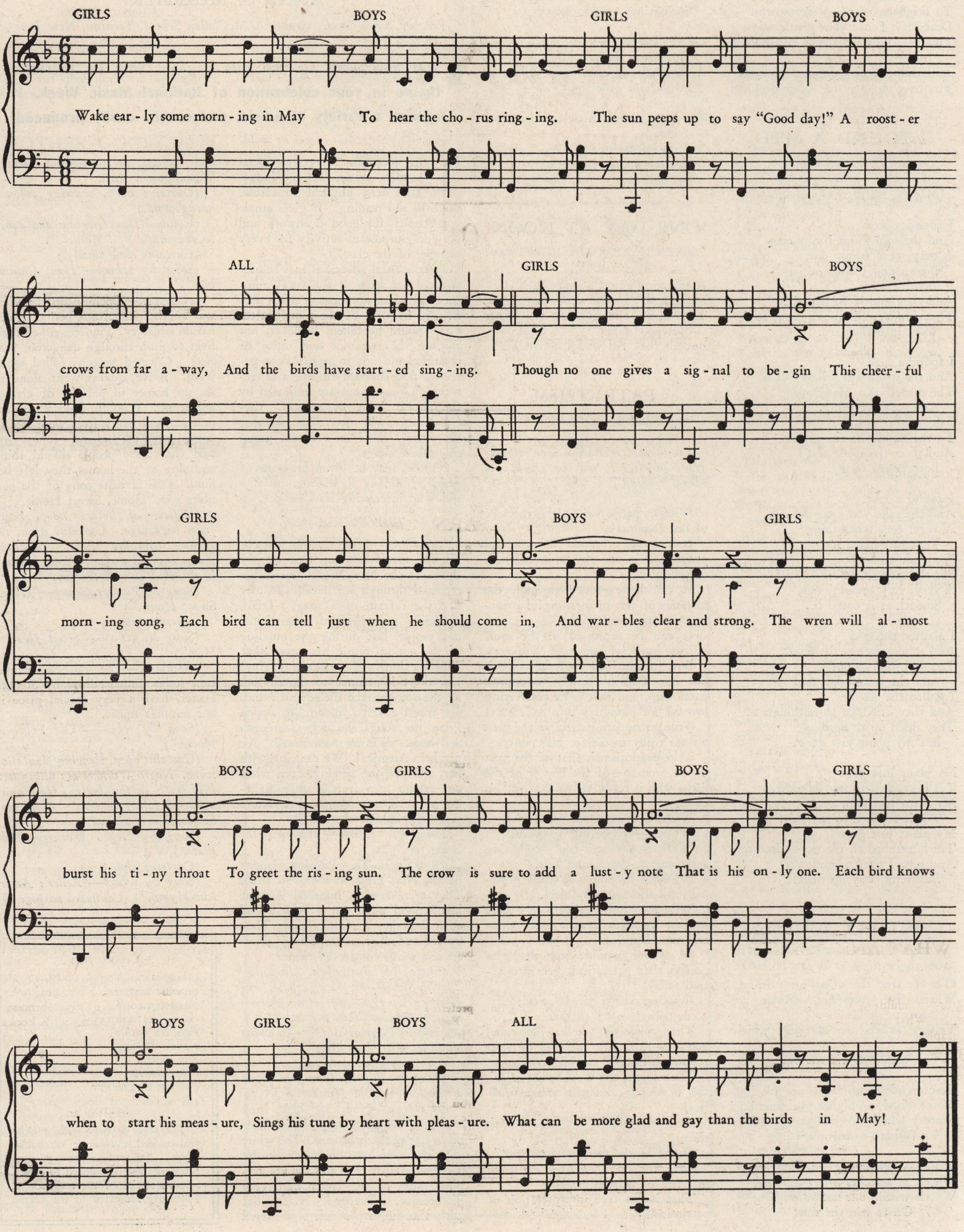
CHAIRMAN
PILGRIM MOTHER
PILGRIM GROUP
COLONIAL DANCERS
PIONEER GROUP
NEGRO WORKERS
BOY SCOUTS
GIRL SCOUTS
GODDESS OF LIBERTY

SETTING

The stage is bare with a neutral-colored cyclorama or backdrop. Suggestive scenery and properties are introduced to create suitable settings for certain songs. These are indicated in the text.

ON A MAY MORNING

WORDS AND MUSIC BY J. LILIAN VANDEVERE



Teachers' Help-One-Another Club

SILHOUETTES

KATHRYN LAKE

Individual silhouettes of the pupils in your class make inexpensive, yet very personal and attractive, gifts for Mother's Day.

Tack a piece of white paper on the wall. Have a child stand sideways to it, and, with the aid of a flashlight, or a light bulb on an extension cord, cast the shadow of his profile on the paper. Draw around the shadow. The silhouette may then be traced on black paper, cut out, and mounted on white paper.

With a large class, a teacher may not have time to trace all the pictures, but the process is so simple that some of the more capable children may help to draw the silhouettes.

CLEAN HANDS

SADIA M. BIBELHEIMER

For cleanliness inspection the pupils in my rural school take turns weekly in making the examinations. Each morning, and again after the noon intermission, either a girl or a boy checks all the pupils carefully for clean hands and fingernails, and then reports to the teacher.

So concerned have the children become about hand cleanliness that a pupil seldom needs to be sent to wash his hands in the washbasin after the bell rings.

No prizes or rewards are offered. The children learn that for health reasons, as well as for the sake of promoting and maintaining pleasant social relations, we owe this cleanliness to ourselves and to one another.

Interest thus aroused in the matter of personal obligations affecting the general good has served as an effective medium for correlating health studies with lessons on civic responsibilities. Through this understandable policy of consideration for the welfare of all, the children learn to formulate—for wartime and all time—their own high standards for exemplary citizenship.

WHAT AND WHERE

MARY E. LOCKARD

I find children enthusiastic about a "What and Where" game in geography. Each pupil brings a list of questions, such as: "What and where is Gibraltar?" "What and where is New Guinea?"

If a pupil asks a question that none of the class can answer, it is written on the blackboard as an assignment for the next day.

This game is an aid in map study, for it helps to fix locations in the pupils' minds. Sometimes we choose sides and conduct the contest as we would a spelling match.

MAY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

SOMETHING TO LEARN ABOUT MAY

MARGARET E. PARRY

1. Is May a summer month?
2. Write "May" on the blackboard.
3. Write today's date.
4. What day of the week is it?
5. Who has a birthday in May?
6. On what day of the week does the first of May come?
7. What two events do we celebrate on the first of May?
8. When is National Music Week observed?
9. When is Mother's Day? Write the date on the blackboard. Is it the same day every year?
10. What is I Am an American Day? When does it come?
11. How many full weeks are there in May? How many days are left over?
12. Point to the days of the week and name them.
13. Why do you like May?
14. Will next month begin on a school day?
15. Which days of the week occur five times in May?
16. When is Memorial Day observed? Whom do we remember on that day? Is it a national holiday?

Club Contributors, Attention!

ARE you one of the many teachers who find the suggestions in the Help-One-Another Club invaluable? Perhaps you have developed ideas which you would be willing to share with others. If so, we shall be glad to have you send them to us.

We pay one dollar upon publication for each article appearing in this department. A dollar is paid for each photograph that is used.

Articles should be addressed to: Teachers' Help-One-Another Club, The Instructor, Dansville, N.Y. They cannot be acknowledged or returned.

Please observe the following rules.

Place your name and address in the upper right-hand corner of the first page of each manuscript. (A married woman should use her given name, not her husband's.)

Put your name and address on the back of each photograph submitted.

One article should not exceed 300 words in length.

Plain white paper, 8½" x 11", is preferred.

Begin each article on a new sheet. (It is not necessary to send a letter with your contribution, but if you do so, put it on a separate sheet.)

Your article should be typewritten if possible, with *double spacing*. (If you submit a handwritten article, be sure to write plainly on one side of the paper only and leave space between the lines.)

Club Exchange

WITH mail facilities now overburdened and postal clerks busier than ever, it seems wise to eliminate the Club Exchange department from The Instructor. We plan to resume it with the return of peace.

WORD STUDY

IRENE ZEHR

After my second-graders complete a reader, they enjoy using the word list for a drill conducted like a spelling match. Each child opens his book to the list, and when his turn comes he pronounces a word. If he misses, he goes to the foot of the class and each child moves up one place. This continues until the entire list is covered.

Sometimes we go over the list several times. Through this practice, the slower children learn words that otherwise they would not know.

EXTRA WORK

ETHEL JOHNSON

Extra Work for Good Students"—this heading, displayed on the blackboard above interesting assignments or special handcraft suggestions, encourages my pupils to finish their regular work speedily. Being classified as "good students" who are doing more work than the average appeals to their pride.

This plan tends to improve the children's conduct, because they know what they can do when their regular assignments are finished. I explain that such extra work, supplementing the regular daily work, helps their ratings both directly and indirectly.

GIFTS OF WOOD

EDITH NICHOLS

Every year I let each of my pupils make at least one article out of wood, using a coping saw. I believe this project is enjoyed more than any other. We usually do the work before Mother's Day and the things that are made are used as gifts at that time.

Living in a town where there is a mill which manufactures wood products, I am able to get small pieces of discarded wood that are just right for the purpose.

From a variety of patterns which I have collected, each pupil chooses what he wishes to make. Some of the things which we made last year were book ends, holders for whisk brooms, toothbrush holders, racks with hooks for hot-dish holders, doorstops, and mantel ornaments. From a pattern traced on wood, the article is cut out with the saw, and sandpapered until it is smooth. It is then ready to be painted with enamel in bright colors. (Often the pupils bring leftover paint from home.)

Ten of the best examples, exhibited at the county fair, brought us a first prize. The money we received enabled us to purchase materials which otherwise we could not have had.

How to Use These Coupons

Clip the coupons offering materials you would like; fill in the blanks on each; and mail them in one envelope to THE INSTRUCTOR, Coupon Section, Dansville, N.Y.

FREE 16-page Booklet "EDUCATION FOR THE AIR AGE"

AIR-AGE EDUCATION RESEARCH, 100 East 42nd St., New York 17, N.Y.

Please send me .... copies of "Education for the Air Age," which lists free and inexpensive materials for teachers.

Name..................

Address..................

Grade Taught..................

May-IN-70

FREE "HOW TO MAKE COSTUMES" BOOKLET

RIT PRODUCTS CORPORATION, 1401 West Jackson Blvd., Chicago 7, Illinois

Please send me Free copy of "How to Make Costumes for Plays and Pageants."

Name..................

Address..................

Position and Grade.................. School..................

May-IN-54

QUIZ BOOK ON RAILROADS AND RAILROADING

ASSOCIATION OF AMERICAN RAILROADS, Transportation Building, Washington 6, D.C.

I am a teacher at .... School. Please send me a copy of your question-and-answer book entitled "Quiz on Railroads and Railroading."

Name..................

Address..................

May-IN-67

FREE BOOKLET ON HOW TO USE YOUR ENCYCLOPEDIA

F. E. COMPTON & CO., 1000 North Dearborn St., Chicago 10, Illinois

Please send me your interesting booklet, "Learning to Use Your Encyclopedia," sent free to teachers.

Name..................

Address..................

May-IN-73

FREE TEACHING AID—BOOKLET ON NUTRITION

AMERICAN CAN COMPANY, 230 Park Avenue, New York 17, N.Y.

Please send me .... copies of your newly revised booklet, "Help Make America Strong."

Name.................. School..................

Address..................

May-IN-58

FREE INFORMATION ABOUT T.C.U.'s 10-WAY PROTECTION

T.C.U., Lincoln, Nebraska

I am interested in knowing about T.C.U.'s "10-Way Protection" Policy against accident, sickness, and quarantine. (No agent will call.)

Name..................

Address..................

May-IN-18

FREE University of Minnesota SUMMER SCHOOL BULLETIN

UNIVERSITY OF MINNESOTA, Director of Summer Sessions
705 Administration Building, Minneapolis 14, Minnesota

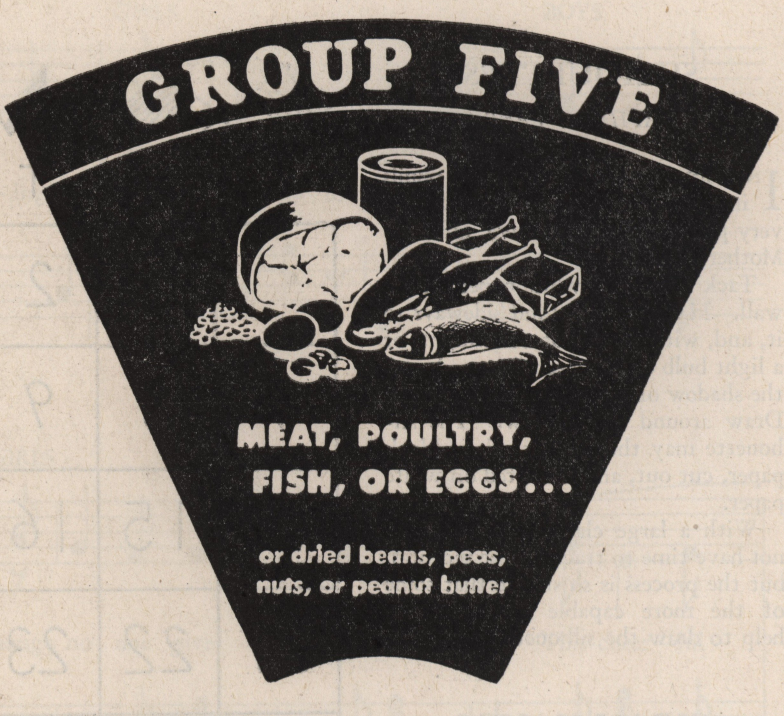
I exepect to attend Summer School this year. Please send me your complete bulletin.

Name..................

Address..................

May-IN-74

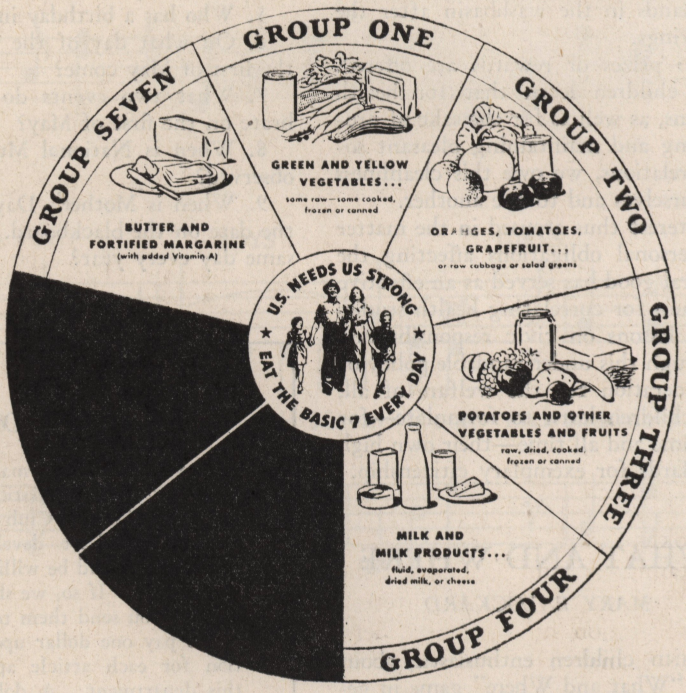
TEACH NUTRITION



BLACKBOARD NUTRITION LESSON FOR MAY

Every Day Eat Basic Foods from Each Group in the Circle

Two segments from the Revised U.S. Nutrition Chart appear on these pages. For a complete chart in color, 22" x 18", like the one shown in miniature below, write to the nearest office of the Food Distribution Administration. See list, page 57.



FREE Preview of Motion Picture Classroom Teaching Aids

FILMSETS, INCORPORATED, 1956 North Seminary Ave., Chicago 14, Illinois

Please send me two typical Classroom Films from your "Filmsets Film Library" on Economic (food, shelter, clothing) and Place Geography; also Illustrated Teachers' Manual and Lesson Guide. May be returned in good condition within Ten Days. No charge. No obligation. Attach school letterhead. (Filmsets, Incorporated, is affiliated with DeVry Corporation.)

Name.................. School..................

Address..................

May-IN-55

in Your Classroom

Vitamin Fairies Helped Us

MARY E. WADE

Teacher, First Grade, Public School, Nowata, Oklahoma

VITAMIN "fairies" helped our first grade to understand the need for eating the right foods. We talked about three families of fairies that will help us all if we will let them. The fairies cannot be seen, but their houses can, and, strangely enough, in order to get their help, we eat their houses! Their family names are Vitamin A, Vitamin B, and Vitamin C. Their houses are the kinds of food containing these vitamins.

We found out what each one of these vitamin fairies will do for us, and learned three short slogans to help us remember.

Vitamin A is the keep-you-well vitamin.
Vitamin B is the growing-and-going vitamin.
Vitamin C makes good teeth.

These slogans were used for penmanship lessons. Art lessons consisted of drawing the simpler fruits and vegetables. Sheets of 18″ x 12″ newsprint were folded to make four-page booklets. Each of the slogans headed a page. On different days, lists of foods containing vitamins A, B, and C were placed on the blackboard. These were copied by the children, who took them home and asked their mothers to help them find colored pictures of the foods. Later these were pasted in the booklets. On the last page we pasted copies of a nutrition chart issued by the Meat Institute of America. Attractive covers were made. At an assembly the booklets were displayed, and pupils told the story of the three vitamins. A mother gave a short talk on nutrition.

Our activity aroused interest in the homes. Mothers asked for information on balanced diets. Children changed their eating habits, analyzing school lunches to discover the vitamin content.

TEACH SAFETY WITH STICK-FIGURE POSTERS

F. A. OWEN PUBLISHING COMPANY, Dansville, N.Y.

Please send me the material checked below. I enclose $.............. in full payment.
☐ "Safety Posters—I" (20 posters) } Each group of 20 posters, $1.00;
☐ "Safety Posters—II" (20 posters) } only $.80 to INSTRUCTOR subscribers.

Name..

Address..

May-IN-56

How to Use These Coupons

Clip the coupons offering materials you would like; fill in the blanks on each; and mail them in one envelope to THE INSTRUCTOR, Coupon Section, Dansville, N.Y.

FREE COLOR REPRODUCTION OF HISTORIC SCENE

UNION PACIFIC RAILROAD, Room 1123, Omaha 2, Nebraska

Please send me a color reproduction (14½″ x 20″), suitable for framing, of the scene from Cecil B. DeMille's Paramount production, "Union Pacific," which is shown on the back cover of this month's INSTRUCTOR.

Name..

Address..

May-IN-72

FREE 1944 WEBSTER ELEMENTARY WORKBOOK CATALOG

WEBSTER PUBLISHING COMPANY, 1808 Washington Ave., St. Louis 3, Missouri

Please send me my copy of your 1944 Elementary Workbook Catalog, listing 105 titles of Webster Workbooks and Seatwork Books.

Name..

Address..

May-IN-75

FREE BOOK OF IDEAS ON HOME SEWING

NATIONAL COTTON COUNCIL, Box 18, Memphis 1, Tenn. (Dept. 30)

Please send me .... (up to 25) copies of the booklet, "Bag of Tricks for Home Sewing."

Name..

Address..

May-IN-71

HANDCRAFT IDEAS FOR EVERY GRADE LEVEL

F. A. OWEN PUBLISHING COMPANY, Dansville, N.Y.

Please send me a copy of "The Instructor Handcraft Book." I enclose $1.00 in full payment. (Send only $.80 if you are an INSTRUCTOR subscriber.)

Name..

Address..

May-IN-19

FREE FOR BULLETIN-BOARD POSTING

LOUISVILLE & NASHVILLE RAILROAD, Louisville, Kentucky

Please send me, without cost, a reprint of your factual message entitled "Who Profits Most?" as shown in your advertisement on page 49 of this issue.

Name..

Address..

May-IN-62

SEATWORK READY TO HECTOGRAPH

F. A. OWEN PUBLISHING COMPANY, Dansville, N.Y.

Please send me one copy of "Hectographed Seatwork for Primary Grades."
I enclose $1.00 in full payment. (If you are an INSTRUCTOR subscriber, send only $.80.)

Name..

Address..

May-IN-28

FREE CHART, "EVERYDAY ELECTRICITY"—NO. 9

SCHOOL SERVICE, WESTINGHOUSE ELECTRIC & MFG. CO.
306 Fourth Ave., P.O. Box 1017, Pittsburgh 30, Pennsylvania

Send me the ninth of your series of Wall Charts on Everyday Electricity, which shows the parts of the Electric Elevator and explains how they work.

Name..

Address..

May-IN-16

Teachers' Help-One-Another Club

UTENSIL RACKS

MARION BARBER

A useful Mother's Day gift is a wooden rack for cooking spoons and similar utensils, which can be fastened to the kitchen wall. To make such a rack, two boards are needed, one 13″ x 2″ x ½″, the other 14″ x 3″ x ¼″; also six small nails.

Beginning ¼″ from one horizontal edge of the 13″ board, and 2½″ from one end, bore a hole having a diameter to fit the spoon handles. With a knife, make a slanting cut from the edge of the board to the hole wide enough to allow the narrow part of a spoon handle to slip through. When the spoon drops into place, the larger part of the handle will be held by the rim of the hole. Make four more holes and slits in the board, 2″ apart.

The 14″ board is used as a backboard, to which the other is nailed at right angles. A nail at each end of the backboard makes it ready to put up. Of course it should be painted to harmonize with the kitchen color scheme at home, and a simple design may be added if desired.

SAVE SCRAP PAPER

MARGARET KING

To interest my pupils in saving scrap paper, I brought to school large paper grocery bags or laundry bags and put them in the wastebasket as a kind of lining. Clean wastepaper was thrown into the bag, and when the bag was full it was tied and replaced by another. In this way we saved paper which otherwise might have been burned.

LETTER GAMES

JEANNETTE B. ROSENFELD

With a box of cardboard letters purchased at a ten-cent store, or made by the children, several good games can be played.

1. Put all letters face downward on the table. Each child draws ten letters and with them makes as many words as he can. In about five minutes, ten more letters are drawn by each child. The one who builds five words first is the winner.

2. This game may be modified for older children by allowing them to take away words from one another when they can make a different word by adding one letter. For example: *star*—add *e* to make *stare; pay*—add *l* to make *play.*

3. Players take turns in drawing letters one at a time and putting them face upward on the table. If a player sees that any word can be made from letters on the table, he calls out the word, and at the same time builds it. Players can either make new words or add a letter to another child's word and change it.

UP-TO-DATE MAPS

LUCILLE EVERLY

In a world at war, most geography-book maps are hopelessly out of date. It seems useless to teach geography without letting children see what changes have taken place, so I always use up-to-date maps along with the regular material in books.

Newspapers and magazines frequently have very good maps of various parts of the world. To keep these maps ready for instant use, I put them on an old roller shade. The easiest way to attach a map is to apply varnish to the shade, put on the map, and then varnish over it. When the shade is dry, it may be rolled up and hung on the wall.

In a comparatively short time, maps representing regions in all parts of the world may be collected.

BUSMAN'S HOLIDAY

AMY J. KING

Whenever possible, I take a "busman's holiday" by visiting some teacher who is working with the same grade as mine or with kindred subjects. I never fail to return with two or three ideas—perhaps a new approach to an old subject, an interesting slant on a problem, or a new way of displaying material.

Every teacher has some special enthusiasm. Tap it and you are bound to draw something that will reward you for visiting a colleague's room.

MUSIC PIN-UPS

LUCILE ROSENCRANS

My pupils drew a music staff with black crayon on the reverse side of a strip of wallpaper four feet long, making the lines an inch apart. The paper was thumbtacked to a bulletin board. Then music characters were cut in appropriate size, from black construction paper, and pinned on the staff. Besides adding interest to music work, the large staff was an aid in making original songs.

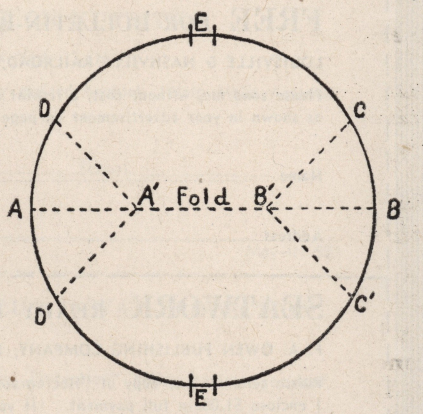
SEWING KITS

IRIS HOWELL

My first grade made sewing kits for their mothers from cold-cream jars, combined with bits of ribbon and lace, small artificial flowers, silk material, and a little cotton. We washed each jar and painted the edge of the metal top with gold or silver paint. In the lid we punched two holes, using a hammer and nail. We cut silk for a pincushion to fit the lid, stuffed the cushion with cotton, and sewed it on top of the lid, running thread through the holes. To make the cushion more attractive and to cover our stitches, we fastened on a tiny ribbon bow, a small flower, or a bit of lace. Each kit held a tape measure, a thimble, needles, and one or more spools of thread, depending on its size. They were inexpensive, attractive, useful gifts, an excellent choice for Mother's Day.

A MAY BASKET

HAZEL CEDERBORG



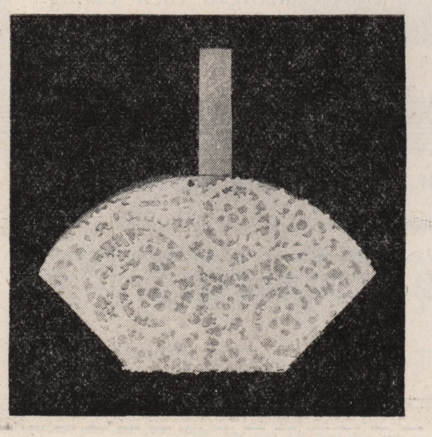
Using a six-inch lace-paper doily, construction paper of any desired color, and wax paper, one can make a very pretty May basket.

Cut a six-inch circle of construction paper and a circle of wax paper slightly smaller. On one side of the construction paper, paste the wax paper; on the other side, paste the doily. The doily may be colored with crayon.

When the paste has dried, fold the circles through the center, doily side out, forming half circles. Unfold, and on the crease *AB* (see diagram), measure in 1¾″ from each end. On the circle, mark points *D* and *D′*, each 1⅝″ from *A* in a straight line; similarly mark *C* and *C′*. Fold outward *A′D* and *A′D′*; *B′C* and *B′C′*. Fold inward *AA′* and *BB′*.

Cut a piece of construction paper 5″ x ½″ and paste it on the basket at *E* and *E* to form a handle.

Fill the basket with spring flowers or small candies to hang on a friend's door on May Day morning. The wax paper will protect the basket from the moist flower stems, or prevent the candy from sticking.



PRESCHOOL PARTY

DOROTHY OVERHEUL

It is a good plan in the spring to entertain the children who expect to enter school for the first time in September, together with the mothers of these prospective pupils. The teacher can arrange a few games and songs for the little visitors.

Show the children various things about the room to interest them in school. Discuss with the mothers plans which you wish to carry out in the fall. Lastly serve simple refreshments, having some mothers assist.

This plan helps to make adjustments between the home and the school, and provides a way in which a good home-relations program can be carried out.

BIRDS AND ENGLISH

EDITH L. PETERSON

My first- and second-grade pupils learn to recognize birds partly through seeing pictures of them and partly through coloring prints which they get from the Junior Audubon Society and the hectographed copies of several other species that I prepare for them. Pictures of the birds are kept on the bulletin board for some time.

I integrate language and bird study as follows. The children sit where they can see the pictures easily. I then ask different ones to look away from the pictures, tell us one bird which they saw, and briefly describe it. They may say, "I saw a scarlet tanager. It was red with black wings." Or, "I saw an oriole. It was orange and black."

This practice helps in sentence formation and in the correct use of *saw*, as well as in bird recognition.

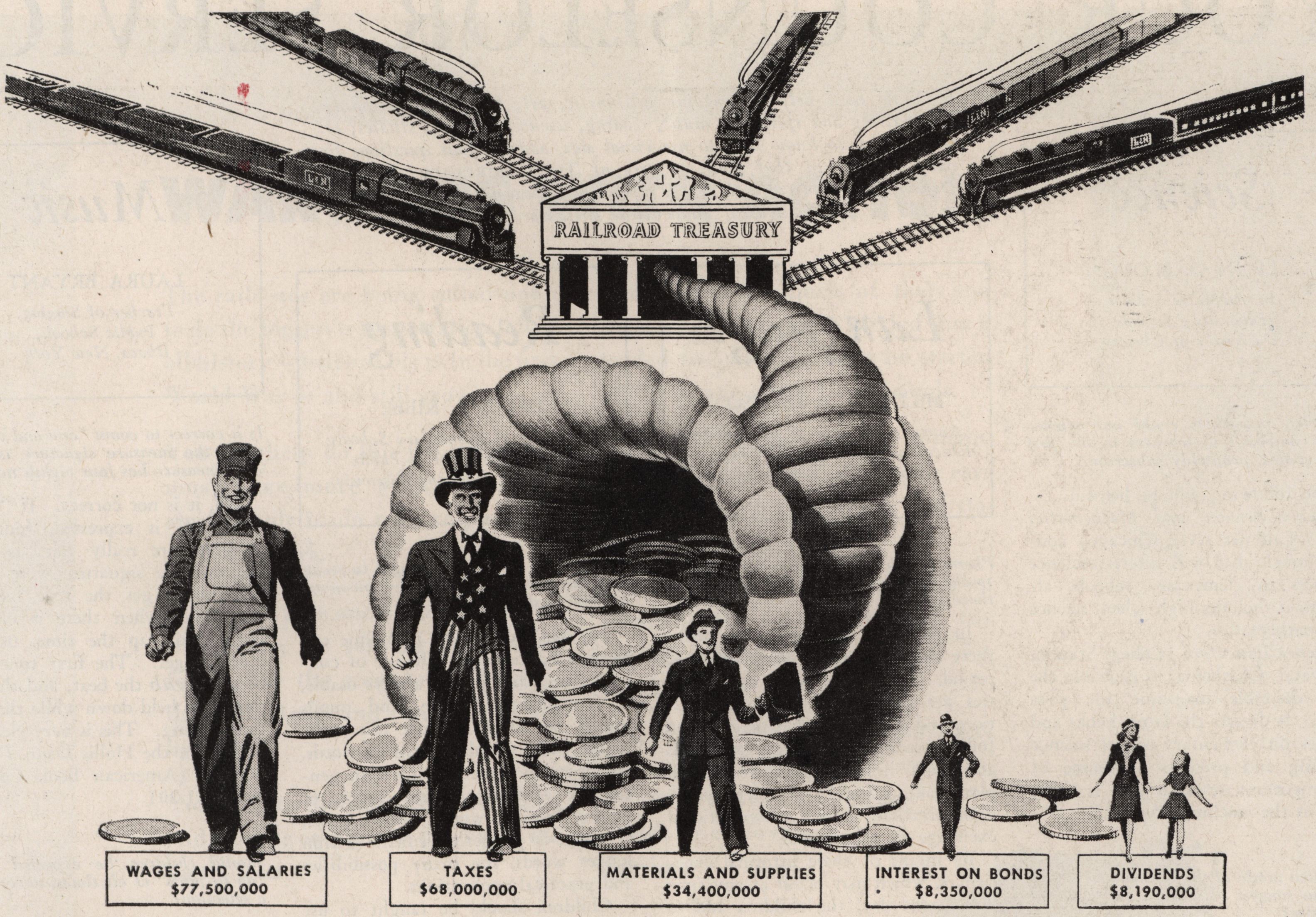
CHARACTER BUILDING

BLAINIE G. GOODMAN

One of our best pupils, the most popular girl in the grade, had just moved away. During a discussion the next day, I asked the pupils to think silently awhile about Mary. Then each one was to write down on paper why he or she liked Mary and why most people liked her.

After examining the results, which were very revealing, I copied on the blackboard the most worth-while comments: always a good sport; never tattles; lots of fun; nice to everybody; ready to help others; always looks nice; knows lots of things to do; doesn't want always to be first; plays square; polite; never gets cross.

Each term I use this idea, except that I do not mention any one person. I merely ask my pupils what they like best in other children. This helps them to check on their own claims to popularity.



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Science

GLENN O. BLOUGH

Instructor in Science, Laboratory Schools, University of Chicago

To what magazines could our science club, composed of teachers in the first nine grades, profitably subscribe?

The following will be helpful.

School Science and Mathematics (7633 Calumet Ave., Chicago) contains much that will interest science teachers in elementary schools, although it includes high-school science and mathematics.

Science Education (College Station, Stillwater, Oklahoma) is probably the most desirable magazine for your needs. It digests the latest books and articles on elementary-school science teaching and presents a résumé of the important research that is being done in the teaching of science.

◆

In which grade of the elementary school do you suggest teaching a unit on conservation?

My answer to your question is a personal opinion and is not based on the results of any research. There are, first of all, many problems of varying difficulty involved in the study of conservation. For example, such a problem as "Why should we protect bird life?" can be more easily understood than "How is fuel wasted and how can it be conserved?" Consequently a decision as to grade level depends, partly, on the phase of conservation you wish to teach.

Whether or not the subject matter of conservation should be assembled in one unit or distributed as separate problems in several units is also open to debate. Probably conservation of fuels is best studied when the problem of fire, its control and uses, is under consideration; and the problems of conservation of human life and energy, when units on health are being taught. If such a procedure is followed, the grade placement of the associated units automatically determines where conservation shall be taught.

Some schools teach conservation in this manner, and then summarize the whole problem at the end of the elementary-school science program by taking up, in the sixth grade, a unit on conservation as such.

Whatever practice is followed, children should be exposed frequently to various phases of the problem of conservation. Such experiences should be as practical as possible, should be accompanied by visits to places where attempts are being made to conserve materials, and should emphasize the part which the pupils can play. Motion pictures may be used to considerable advantage.

Language

MILDRED A. DAWSON

Associate Professor of Elementary Education, University of Tennessee, Knoxville, Tennessee

Please mention some methods to help me teach language to pupils in the first three grades.

In the first two grades, at least, there should be no separate language period. Enough language opportunities are provided by the conversations and discussions that precede and follow reading or listening to poems and tales in the literature period, plan-making for an activity period, dramatizations, and a conversational exchange of experiences.

By means of these informal experiences, which may occur at any time during the day, the children add to their vocabulary, learn to organize their thinking, learn to speak in complete sentences, and gain in the ability to speak with ease when in a group. Throughout the day, the teacher should guide the pupils to clear enunciation, correct pronunciation, and improved sentence structure.

In third grade the pupils should have about the same types of language experiences. There may also be some provision for drill on a few of the more common forms of correct usage—for pupils who really make mistakes—and definite instruction in written expression. Copywork and dictation (stories dictated to the teacher by the children) may be stressed in the first two grades, and short, original paragraphs in the third.

Details of such teaching are given in *Language in the Elementary School*, by Paul Gordon McKee (Houghton Mifflin Co., Boston; $2.25), and in *Directing Learning in the Language Arts*, Part I, by Mildred A. Dawson (published by the author at University of Tennessee, Knoxville; $1.00).

◆

I have heard "social objectives" for teaching handwriting spoken of. What are some of them?

The social objectives are (1) to create in the children a feeling of responsibility for using good handwriting in all their written communications, and (2) to provide sufficient opportunities for the children to employ this skill in social ways, such as writing letters and stories for others to read. Detailed objectives—both academic and social—can be found in *Early Childhood Education*, by Ruby Minor (D. Appleton-Century Co., Inc., New York; $3.00).

Reading

DELIA E. KIBBE

Supervisor of Elementary Schools, State Department of Public Instruction, Madison, Wisconsin

How should children be taught to recognize the new words that they encounter in their reading?

No one recognition technique can be used exclusively. The use of context clues, though not always usable, is frequently effective, and pupils should be taught to use this technique. The visual analysis of words, which involves recognizing some general or striking characteristics, or finding familiar words, known parts, syllables, or phonetic elements within longer words, has many possibilities and practical applications.

Children should be taught to use each of the attacks upon unknown words at appropriate times. Specific instruction for using each technique as a tool should be definitely provided in a well-planned reading program.

You will find a more extended and detailed discussion of this problem in the book *Teaching the Child to Read*, by Guy L. Bond and Eva Bond (The Macmillan Co., New York; $3.00).

◆

Please enumerate the basic fundamentals that should be considered in teaching phonics.

The fundamentals of teaching phonics may be stated as follows:

1. Teach a number of sight words.
2. When pupils are aware of, and comment on, word similarities, attention may be directed to the phonetic elements of these words.
3. When these phonetic elements are understood, they may be applied to unknown words and used in "unlocking" these new words.
4. The phonetic elements should be taken from the words which pupils have met frequently in their reading.
5. The elements should be applied to words which are to be met at once or very soon in the reading situations.
6. Instruction in phonics should be carried on when and as needed at each grade level.
7. Phonics should be regarded by the teacher as a tool, which her pupils should be guided in using skillfully.
8. Phonics should not be taught unrelated to reading, but as a part of the reading program. If phonic skill is to function, pupils must be shown how and when to use the skill and be encouraged to depend on it on all appropriate occasions.

Music

LAURA BRYANT

Teacher of Singing, Public Schools, Ithaca, New York

Is it correct to count "one and two and" when the measure signature is $\frac{2}{4}$ and each measure has four eighth notes?

No, it is not correct. If "one *and* two *and*" is expressed, four pulses or beats are really felt, as though the measure signature were $\frac{4}{8}$. To help pupils get the true feeling of two tones when there is one beat, have them tap the time, using the index finger. The first tone should be sung *with* the beat, and the finger should be held down while the second tone is sung. This is very clearly explained in the Hollis Dann *Teacher's Manual* (American Book Co., New York; $1.20).

◆

Should children be expected to sing "up to pitch" at all times, never flatting a selection?

Yes, even in the lower grades children can be taught to sing their little songs accurately in tune and up to pitch. By constant use of the pitch pipe, which is more reliable than a piano, by careful listening on the part of the children, and by conscientious leading on the part of the teacher, a correct sense of pitch can, and should be, established—the earlier the better. If the children are taught to use a light tone and to relax the muscles of their throats and tongues, you will find that they are less likely to sing off pitch.

◆

I should like to know an effective way to teach a group of children two-part singing.

For years our two-part singing was not wholly successful. Our procedure was to divide a class in the middle, having those on the left sing the upper part and those on the right sing the lower, alternating this procedure as we continued. I found that there were always some who sang the upper part when their group was supposed to be singing the lower part. Some sang neither upper nor lower, mumbling along in almost a monotone, unable to get into either part.

I finally hit upon a plan that has proved successful. We have the entire class learn the lower part. Then we have as few as four true singers carry the upper part while all the rest sing the lower. We keep this up, using plenty of easy material, until the entire class is able to carry the lower part consistently. This accomplished, we can divide the group in any way we wish. As a result, we now have the best two-part singing we have ever had.

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And after the War, we hope it proves a similar help to you instead of the old pre-war annoyance. Especially we were thinking how it might suggest something to help you benefit homework morale and home-study results.

It is this wise: hard, stalwart seabees, pilots, navigators, gunners—our men in subs, tanks . . . literally millions and millions of our fighters and war workers today use Chewing Gum because they have need for it. We are told the chewing seems to aid concentration and help keep their minds awake. Also makes them feel that it helps them get done distasteful or monotonous jobs that much easier and smoother.

● *Now this little editorial is not to increase the demand for Wrigley's Spearmint. A quality Gum such as this is taken by our Armed Forces in such quantity, there is already a civilian shortage. And we can not make more under present conditions unless we cheapen quality which we will not do. But we do hope through its usefulness to increase respect for our product and that this may serve someday as a helpful, useful tip for you.*

T-19

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Arithmetic

FOSTER E. GROSSNICKLE

Professor of Mathematics, New Jersey State Teachers College, Jersey City, New Jersey

My pupils can do the fundamental processes well, but they cannot solve problems. How can I help them?

First, have your pupils decide what addition, subtraction, multiplication, and division mean. Then summarize a few of the chief ways of indicating them in a problem. (We add when we find "how many in all," "the total." We subtract to find "how many are left," "how many remain.")

However, do not teach pupils to hunt for "cues" found in the wording. Instead, supply experiences with enough different forms of wording to develop familiarity with the generalized question. The pupil can then deal with any new problem, regardless of cues. The problem, "If I have 7 black and white marbles and 4 of them are black, how many are white?" has no subtraction cue, but a pupil who understands what subtraction is, will not find it difficult.

◆

So much emphasis is placed on visual aids that I should like to know which to use in arithmetic class.

One good source of visual materials is the modern arithmetic textbook. A picture which is part of the context should be studied before any of the verbal statements are read. Under no consideration should a picture be passed over in a casual manner, on the supposition that the pupils by themselves will study and interpret its meaning, any more than the basic principles of the content are dismissed in a casual manner.

Charts, graphs, and maps are fine visual aids for enriching the meaning of number. These should be posted where the children can see them easily. Good sources of this type of visual aids are newspapers, magazines, and books dealing with social studies.

Drawings that help to give space conception should be posted on the bulletin board. Often pupils make drawings of this kind in the regular art periods. They should be discussed from the standpoint of shape and size.

The best visual aid possible is the object itself, not a picture or drawing of it. The teacher should make a collection of such things as measures of length or of weight, small cubic blocks, and other inexpensive articles of different geometric designs for the pupil to manipulate. These are essential parts of laboratory equipment for making arithmetic meaningful.

Art

JESSIE TODD

Supervisor of Art, University Elementary School, University of Chicago

Will you suggest some table decorations that my pupils can make for a May Day party?

Very attractive candlesticks can be made by rolling balls of clay and sticking candles into them. Paint the clay candlesticks orchid, pink, blue, or pale yellow.

Cut doilies out of construction paper of harmonizing colors. Fold round, oval, or rectangular sheets of paper and cut many holes in a kind of pattern.

For place cards, cut colored paper flowers and dark green leaves and stems. Paste these on white paper.

◆

What are some ways in which my pupils can make decorative designs with flower motifs?

Use 9″ x 12″ paper and wax crayons, or 12″ x 18″ paper and tempera paints. Have each child draw and color a flower at least three inches in diameter. Then offer the following suggestions:

1. Make another flower like it, but smaller, and place it wherever you wish on the paper.
2. Make half of a flower near the edge of the paper.
3. Make a different sort of flower behind one of the flowers so that only part of it shows.
4. Fill in the rest of the paper with various leaves or flowers.

Another idea, utilizing the same materials, would be to have the children draw with crayons, or paint, a big branch with smaller branches growing from it, large enough to fill the space. Make large leaves and small flowers, or small leaves and large flowers, on the branch. The leaves need not be green, for the success of this problem depends on the coloring.

◆

Should second-grade children have the boxes that contain eight crayons or the ones that contain sixteen?

If possible, the school should provide children with crayons in all the available colors. Sometimes it is convenient, however, for each child to have his own box of eight crayons (black, brown, yellow, green, blue, violet, red, orange). To supplement these crayons, we buy turquoise, yellow-green, and magenta in bulk. If red, black, and blue are used up first, we buy these in bulk also.

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Among those who know these wartime tourists best are our "train riders"—the S.P. passenger representatives who accompany troop trains and act as liaison officers between the military and the railroad. The train riders tell us these boys are absorbed in what they see and surprised by the great distances.

"Gee, what a *big* country!" . . . "Think I'll come back some day and fish that stream!" . . . "What crops do they raise here?" . . . "Swell country, huh? I sure would like to look around out here again when this is over!" . . . "My, this is a pretty place"—and then with constant loyalty and some wistfulness—"but you ought to see *my* home town!"

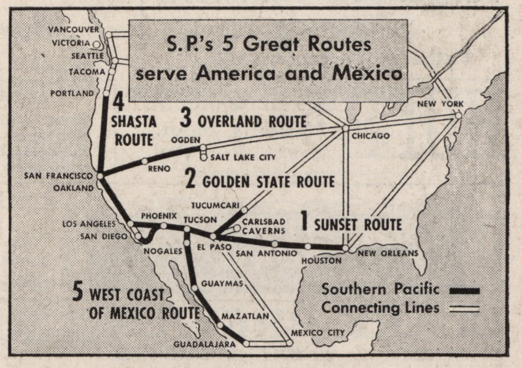
Yes, we think a good proportion of these service men now sampling the West will come back in peacetime. Then they'll see Yosemite and Lake Tahoe, Carlsbad Caverns, our giant Redwoods, Crater Lake, and other attractions few fighting men have time to visit now.

What these travelers think and feel interests us as railroaders, as westerners, and as fathers with sons of our own in the service.

Right now we are doing our best to handle a heavy traffic load, to keep the war trains rolling, and to give the best transportation possible during wartime.

Until this war is won it's up to each of us to give our armed forces the kind of backing that will assure the greatest number coming back safely!

We look forward to the day when we can serve these men again, and in better fashion. After the war we will be able to provide service not only better than the wartime variety, but service improved beyond all previous peacetime standards.



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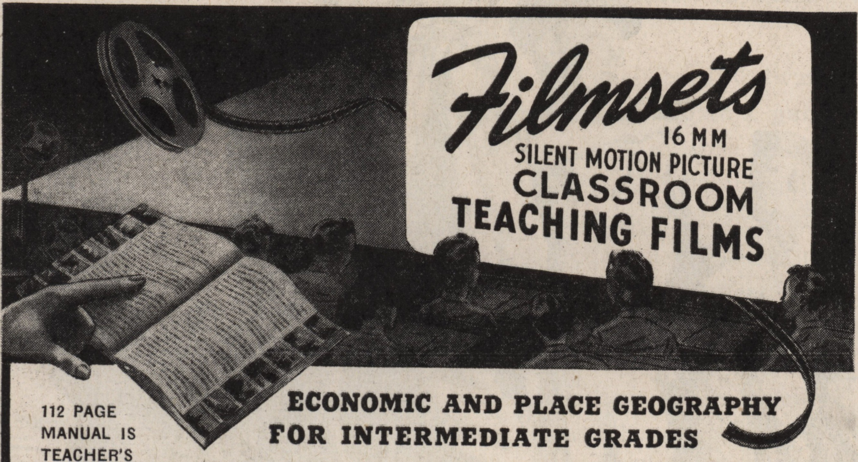

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Visual Aids

F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, New York

Please refer me to sources of visual aids that will help to create interest in Victory Gardens.

The Visual Aids Service, New Jersey State Teachers College, Upper Montclair, New Jersey, has issued a twenty-five-cent bulletin on Victory Gardens for community, home, and school, compiled by Lili Heimers. It lists many sources of audio-visual and teaching aids.

◆

Can you refer me to some recent articles dealing with the use of visual aids in teaching geography?

The March 1944 issue of *Education* is given over entirely to the use of visual materials in the teaching of geography. Eleven articles plus a symposium of typical visualized geography lessons furnish a broad review of the basic principles involved in visual instructions as applied to geography. Copies of *Education* may be obtained from The Palmer Co. (370 Atlantic Ave., Boston; $.50 each).

◆

I should like to know how the speed of a lens is determined. What is meant by a "fast" lens?

The "speed" of a lens is determined by dividing the focal length of a lens by its diameter. Suppose the focal length of a certain camera lens is 7.5 cm. and the diameter of the lens is 2.67+cm. Then the speed is f:2.8 (7.5÷2.67=2.8). The smaller the f number, the faster the lens, for, at a given focal length, the larger the lens opening (or diameter) the greater the amount of light that is gathered from the image.

Thus a "fast" lens is one which transmits more light to the film in a given length of exposure. Fast lenses are valuable for taking pictures in dim or poor light.

◆

We are studying life in the United States during the eighteenth century. Please suggest an appropriate film.

A documentary film entitled *Eighteenth Century Life in Williamsburg, Virginia,* 16 mm. Kodachrome sound, 44 min., has been released recently by the Eastman Kodak Company, Informational Films Division, Rochester 4, N.Y. It may be purchased outright or borrowed by responsible groups without charge for single showings. A guide for teachers is available.

Social Studies

MARION PAINE STEVENS
Associate in Elementary Education, Ethical Culture School, New York, N.Y.

Please send me suggestions and a plan to help me teach a unit on our outlying possessions.

Find out with the pupils just what our territories and dependencies are. Consult the *World Almanac* or other reference books. The pupils may color all these places on desk maps of the world.

Make a detailed study of Alaska, for example. Find out when and from whom it was purchased, and something of its history since then.

Make a special study of the Indians and Eskimos of Alaska. *Eskimos,* No. 4 in The Instructor Series of Illustrated Units (F. A. Owen Pub. Co., Dansville, N.Y.; $.30), describes the Alaskan Eskimos exclusively.

Discuss problems of other population groups, such as the cause and probable effect of present unemployment in Puerto Rico.

Emphasize important products—sugar, pineapples, bananas, furs, fish, lumber, and gold.

Study about the situation in the Philippines, now in Japanese hands.

Discuss the historical background of the Canal Zone.

Bring out the fact that aviation has increased the importance of our territories and dependencies.

Close the unit by giving a review test of the multiple-choice or completion type. Correction and discussion of the test will clear up hazy ideas in pupils' minds.

◆

How can I make social studies meaningful for my city first- and second-graders, since they cannot take trips?

One good plan is to make a study of your own school building and take your trips within doors. First go about and analyze your resources—heating plant, water and drainage systems, quarters of the school nurse, cafeteria, library—even storerooms.

Visit only one place at a time. Prepare for it beforehand and have good follow-up work afterward—discussions, sketching, and informational reading. Such trips may be repeated as often as you wish. The janitor or building superintendent may be glad to help emphasize the importance of caring for equipment.

Another way of overcoming the handicap of being unable to take outside trips is to ask certain children to visit interesting places out of school hours and report to the class.

Baskets of Lace

(*Continued from page 22*)

"Yoo-hoo," called Elsie, running in. "Ready for school?" Her basket was pretty with its perky violets.

Beth told her what had happened. Elsie looked sorry. She didn't say anything for a minute; then she asked, "May I have your empty basket?"

"Yes," answered Beth. "I haven't any use for it now."

"Good-by," called Elsie, as she darted out the door with the basket.

Beth thought it was queer that Elsie should ask for it; and even more queer that she should run off to school without her. Everything was going wrong today.

She felt very forlorn as she walked to school. She could hear shouts and laughter. As she turned the corner, she saw groups of children talking. Each child held a basket. It was all Beth could do to keep from crying.

In the entry she found Elsie, May, and Sally. "Surprise!" they called, as Elsie held out a basket.

"Why, it's mine!" Beth's face glowed with pleasure. "But where did the flowers come from?"

"You shared your lace doilies with us," explained the girls, "so we shared our flowers with you."

The bell rang just then, and they filed in. Everyone was seated at last. There was excitement in the air, and all faces were smiling.

Miss Andrews said, "Good morning, children."

"Good-morning, Miss Andrews," said the children. Suddenly the room had become a flower garden, as each desk blossomed with flowers, and Beth beamed as she looked at her basket with its apple blossoms, violets, and Johnny-jump-ups.

And to make her happier still, when she reached home she found a basket of pansy plants on her doorstep. The tag that was tucked in among the pansy faces read, "From the puppy next door."

Beth laughed. It had been a fine day after all.

Keys to Tests

(*Continued from pages 26 and 27*)

THREE OF THE UNITED NATIONS

China

I.	1. b	2. a	3. c	4. b
II.	1. b	3. c	5. g	7. d
	2. h	4. a	6. j	8. f
III.	1. T	3. F	5. T	7. F
	2. T	4. T	6. T	

Great Britain

I.	2, 4, 5, 8, 10			
II.	1. T	4. T	7. F	10. T
	2. F	5. T	8. F	11. T
	3. F	6. T	9. T	
III.	1. c	2. b	3. a	

Russia

I.	1. b	2. a	3. c	4. a
II.	1. Trans-Siberian		4. Dardanelles	
	2. Moscow		5. France	
	3. Stalin		6. Vladivostok	

III.	1. T	3. T	5. T	7. F	9. T
	2. F	4. F	6. F	8. T	

WHO'S WHO AMONG THE BIRDS

1. blue jay	6. robin
2. chickadee	7. catbird
3. quail	8. hummingbird
4. ruffed grouse	9. cardinal
5. red-winged blackbird	

FAVORITES IN LITERATURE

I.	1. b	3. h		5. e
	2. a	4. d		6. g
II.	1. g	3. h	5. e	7. b
	2. a	4. c	6. f	

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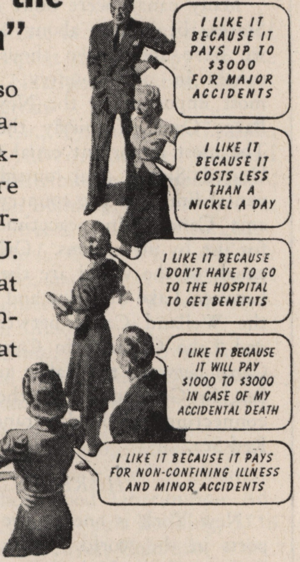

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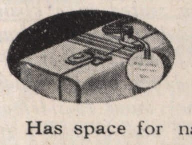

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About Water Transportation

(*Continued from page 21*)

the outer one is pierced, the inner one will still keep out water. There are also watertight compartments which can be shut to keep water from spreading through a ship. Sufficient lifeboats and life preservers are required for the safety and protection of all the passengers.

As a precaution, a ship keeps in touch by radio with other vessels so that its position is known. If it is in distress it signals "S O S" and the nearest ships rush to its aid.

RIVER TRANSPORTATION

By 1850, steamboat travel was at its height on the Mississippi River. Steamboat service down the Ohio to the Mississippi, and up the Missouri, advanced the western movement of population. Freight likewise was moved westward over these rivers. The rapid building of railroads during the period of 1860 to 1870 lessened the importance of steamboat transportation on the inland waterways of America. The Missouri and the Mississippi both need much care to keep their channels open. Mud and silt must be dredged out. When this is done, barges hauled by powerful towboats can carry heavy freight very cheaply. In recent years the two rivers have been used for this type of shipping.

Before the era of steamboats, the Mississippi was the outlet for farm produce from the backwoods. Flatboats carried goods to New Orleans. There the rafts were broken up and sold for lumber.

SHIPS OF OTHER LANDS

The ships of other great nations of the world are similar to those known in the United States. However, many countries have boats today much like those of earlier times.

The kayak is a small skin boat used by the Eskimos in Alaska.

Junks, houseboats, and sampans fill the rivers and harbors of China. Sampans are common also in Japan.

The gufa is a round boat used by natives on the Tigris River.

The gondola is a famous boat that plies the canals of Venice.

CANALS

Many canals were built in the United States, beginning about 1800. Today we have about two thousand miles of canals in our country. One of the most important is the New York State Barge Canal, formerly the Erie Canal. The most important canal owned by the United States (but outside the continental limits of the country) is the Panama Canal. In peacetime, it is open for use by all nations. Other important canals of the world are the "Soo" Canal between Lake Superior and Lake Huron; the Welland Canal between Lake Erie and Lake Ontario, in Canada; the Kiel Canal between the Baltic and the North Sea, in Germany; and the Suez Canal connecting the Mediterranean with the Red Sea.

HARBORS

New York is one of the greatest seaports in the world. Most of the good harbors of the United States are on the eastern coast, where the coast line is more broken than that of the west coast. The harbor at Boston is one of the finest on the Atlantic seaboard. Others include those at Philadelphia, Baltimore, Charleston, Norfolk, and Savannah. On the Pacific coast, San Francisco has a famous harbor. Among other great harbors of the world are those of Liverpool, England; Hamburg, Germany; Cherbourg, France; Alexandria, Egypt; Rio de Janeiro, Brazil; Buenos Aires, Argentina; and Sydney, Australia.

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Half-Pint to the Rescue

(*Continued from page 39*)

She goes to the window, and watches the children at tag. She returns, very much depressed. . . . . What's this? Our old friends, "Big Milk" and "Little Milk"! What are they doing here? Oh, now we see. They are advising Sally to drink a bottle of milk. She makes a face. They threaten to pour it down her throat if she doesn't drink. . . . . She finally takes the milk. She feels better, stronger, immediately. Her spirits rise. She runs out, joins in the game of tag. And now, thanks to the Milk People, Sally is the liveliest one in the crowd.

(*Action: Opening curtains reveal Sally seated in chair at center of stage, looking very forlorn. Sound of children playing outside. She rises slowly, walks listlessly to window, upstage, and looks out. She turns back to chair as children enter, playing tag across back of stage. Shakes her head sadly, resumes seat. Weeps. A knock, and Milk People enter. They give her a bottle of milk. After drinking, she flings on her coat and runs out, comes in from the other side, and catches another pupil. Curtain.*)

SCENE 4
Virginia Gets Popular

(*Fade out dance music as Narrator talks; fade in at pauses and at end.*)

NARRATOR—What's the matter with Virginia? She isn't popular. Look how she sits, all alone, a wallflower, while all the other children are having a good time at the class dance in the school gym. What is the matter, Virginia? No pep? No glow? No sparkle? . . . . Aha! Half-Pint and Quart are going to the rescue. Virginia doesn't know about milk—how good it tastes, how good it is for you. . . . . But she will do anything—even to drinking some cold, pure, sweet milk—to become popular. . . . . She drinks. She feels different. She looks different. She *is* different. See, a boy asks her to dance. . . . . How well they look together! . . . . Now another boy cuts in. . . . another. . . . and another. Don't you girls wish you were as popular as Virginia? Well, you can be. It's easy. . . . just drink your milk, about a quart of it, every day.

(*Action: Dance music. As curtains open, Virginia is seen seated in a chair against the wall, dressed for a party, but very much of a wallflower. Other pupils, girls and boys, dance on the floor in front of her. They move to sides as the Milk People enter and urge her to drink a bottle of milk. She makes a face; then does so. Brightens up. Takes*

(*Continued on page 57*)

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Half-Pint to the Rescue

(*Continued from page 56*)

out mirror and glances at it. Boy rushes up and asks her to dance. She accepts. They dance; other boys cut in. Curtains close with music louder, Virginia and her partner at center of stage, others dropping back and looking on.)

AUTHOR'S NOTE: After the program, in our school, the children passed from the assembly hall to the school corridors, where milk was on sale (it being recess time). The various tables were staffed by patrol boys, and by monitor girls in white caps and aprons.

The halls were decorated with photographs of Half-Pint and Quart, and posters urging milk drinking. Children were permitted to wear bottle caps, strung on twine, as lapel or dress ornaments.

Little Baa-Sheep

(*Continued from page 22*)

"No, I cannot fix it," replied his mother. "And all of your wool will just keep coming off and be lost, a little here and a little there."

"Oh, Mother! What can I do?" Baa-Sheep was really scared by now.

"That is very easily answered, Baa-Sheep," she replied. "Go up to the barn and let Farmer Jones cut off your wool to make room for your new coat to grow. See how nice *my* new coat is getting since the old one was cut off."

"What—what—will he do with my old coat?" Baa-Sheep wanted to know.

"Why, he can have a nice warm coat made for himself out of your wool," Mother Sheep explained. "You will have a new coat and Farmer Jones will have a new coat, too."

Baa-Sheep looked again at the bunch of wool hanging on the fence. "I'm going right now, Mother," he said. "I'm awfully hot. Anyway, I *am* getting tired of old dry grass—I think I should like to have some good corn and oats for supper."

And away little Baa-Sheep trotted to the barn, his short tail wiggling faster and faster as he hurried up the lane.

U.S. Nutrition Chart

(*See page 46*)

Find your state in the list below, and send your request for a copy of the Revised U.S. Nutrition Chart to the regional office given.

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First--and exceedingly important. Manpower shortages cause delays in transportation and delivery of magazines. To secure prompt delivery of the school-opening number next fall, it should be addressed and mailed early in August. If your order is entered now you can be sure that the school-opening number will reach you on time. If you delay until late summer, prompt delivery may not be possible.

Second. Today's government paper restrictions reduce the quantity of paper we may use to only three fourths the amount which we had available in 1942. That means there is a definite limitation on the number of copies we may print.

For these highly important reasons we wish to make this serious suggestion. SEND IN your new or renewal subscription NOW--today, if possible --before school closes. In that way your subscription will be in and cleared, assuring you of your copy of THE INSTRUCTOR promptly each month.

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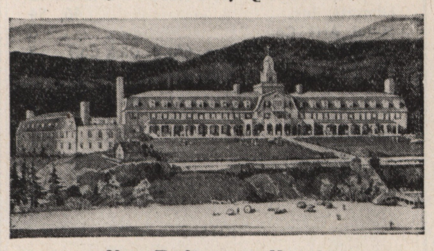

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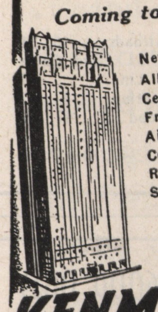

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Bees Work for Victory

(*Continued from page 28*)

B. Learning about bees in science class.
C. Observing bees as they gather nectar.
D. Examining workers through a magnifying glass.
E. Visiting a hive to get information.
F. Arranging an exhibit of reference materials, including pictures.
G. Giving a "Busy Bee Tea" for mothers and other guests.
H. Organizing the most important things learned around the theme, "The Busy Bee Quiz," as a part of the program.
I. Arranging a dramatization as another part of the program.
J. Preparing and serving the refreshments at the tea.

CONCLUSIONS

A. This unit included plenty of interesting material used in the tool subjects.
B. Now, several weeks after the close of the unit, we are still finding worthwhile material.
C. Both pupils and parents were greatly interested in this unit. For one thing, it provided a real need for getting acquainted with the new reference books several children had received.

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Sing with America

(*Continued from page 43*)

CHAIRMAN—The years rolled on and our country expanded, progressed, grew! Our people garnered the boundless resources of our states and used them to develop a mighty nation. Industry, culture, religion, and freedom all marched hand in hand to make us one united people. Those who lived beneath our flag had cause for great thankfulness.

(*Curtains open on patriotic setting. Many flags may be used to advantage. Pedestal for Goddess of Liberty.*)

(*Boy Scouts enter and give a drill. They group themselves at stage right.*)

(*Enter Girl Scouts.*)

(*Song by Girl Scouts*—"*America, My Country.*" *They form group at left.*)

(*Goddess of Liberty enters and takes center, elevated position.*)

(*Solo by Goddess of Liberty*—"*Columbia, the Gem of the Ocean.*")

(*Song by school*—"*America.*")

EDITORIAL NOTE: "Minuet," by Mozart, is in *The Music Hour*, Book IV, published by Silver, Burdett & Co., New York. "Stout Hearted Men," published by Harms, Inc., 1250 Sixth Ave., New York, is available in any choral or instrumental version desired. "Golden Slumbers Kiss Your Eyes" is in *The Silver Book of Songs*. "America, My Country" is in *The Gray Book of Favorite Songs*. All other songs, together with a worthwhile discussion of America's heritage of song, may be found in *The New American Song Book*, by Marx and Anne Oberndorfer. *The Silver Book of Songs*, *The Gray Book of Favorite Songs*, and *The New American Song Book* are all published by Hall & McCreary Co., Chicago.

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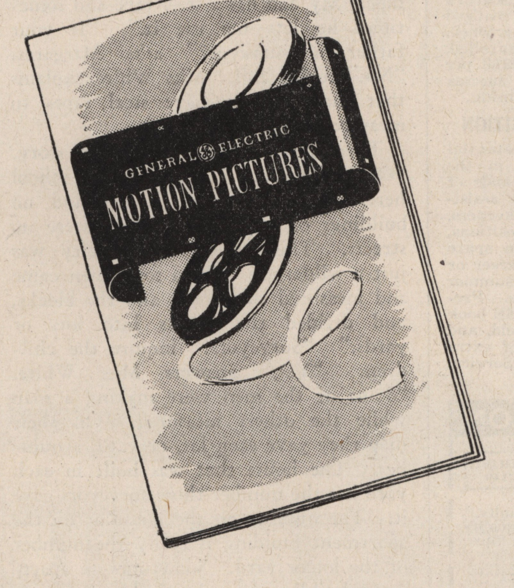

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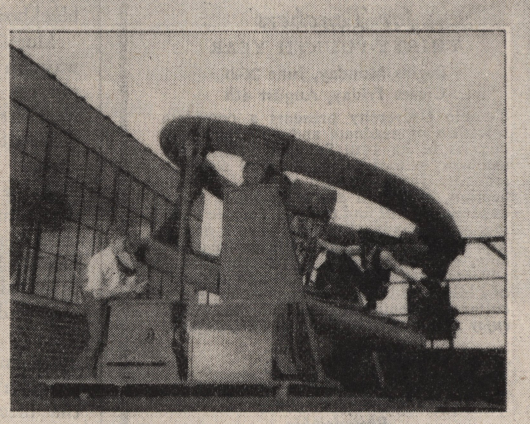

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Using the Number System

(*Continued from page 19*)

shovel. We talked about the hole that Mike dug with the help of his steam shovel. We talked about the four straight sides of that hole, and about the work of the man who decided where Mike should make it, and how long and how wide it should be. "That was the surveyor," said the children. "Yes," said Bill. "He is the man with the steel tape. My dad has a steel tape and sometimes he lets me use it." "Is your father a surveyor?" asks Margaret. "No," replies Bill. Miss White explains that many people have steel tapes to measure things.

Then she continues with her story. "Once, long ago, there was no school here. There were no houses and no buildings of any kind. There were no streets. This section of our city was just a wilderness. Then some men came and measured the streets and the blocks, and divided the blocks into lots or yards." "Surveyors?" inquire the children. "Yes," answers Miss White. "Some of the men were making a map while the others measured. On their map they gave each lot, or yard, a number. The house that was built in each yard has the number those surveyors gave it. The number on the house or on the apartment building is really the number of the lot or yard. Sometimes an apartment building is so large that it covers several lots. Then it has several numbers on the door. The building in which I live covers two lots, so it has two numbers, 5746 and 5748." Several children are ready with the numbers of the entrances to their apartment buildings. Miss White writes them on the blackboard and the children read them.

More examples might be given of the ways in which Miss White and her pupils use the various experiences in which numbers occur, but let us go on to a different type of experience in the same area.

Judge came into school, one morning, very much excited. "I have something interesting to tell about arithmetic," said he. "I know what a million is." Asked to explain, he said, "There are a thousand piles and a thousand things in each pile. That is a million." The children were quite impressed, and someone asked how to write a million. Miss White wrote on the blackboard and explained the following numbers:

ten	10	10 ones
hundred	100	10 tens
thousand	1,000	10 hundreds
million	1,000,000	1,000 thousands

Very much interested, the children wanted to know what was the largest possible number. Some thought it was a billion, some a trillion. Miss White said the largest one she knew was a decillion. The children wanted to know how to write this. Miss White asked, "How many zeros come after the 1 in one million?" The children answered, "Six." Then Miss White said, "If you write nine zeros after 1, you have a billion. If you write twelve zeros after 1, you have a trillion, and if you write thirty-three zeros after 1, you have the largest number I know, a decillion." "Let's do it," said the children. First Miss White made a 1. Then eleven children, taking turns, made three zeros each. When they were through, they exclaimed delightedly, "A decillion!"

The children in Miss White's room have sticks, four inches long, to use for counting. Sometimes they lay sticks on their tables in the following order, I II III IIII IIIII IIIIII, as far as time and sticks permit; or they count bundles of 10 sticks to make 100, and bundles of 100 sticks to make 1,000. Sometimes they make pictures in series to show how the numbers increase in value. In these pictures they use the number symbol as well as the pictured objects. They write 1 and draw one chair, 2 and two chairs, 3 and three chairs, and so on. Sometimes they begin with 10 and go to 20, using such easy things to draw as balls, crosses, or straight lines of varied colors, just for practice in seeing the number system build up.

These children are learning the number system by using concrete materials, by observing the use of the number system in the world about them, and last of all by abstract counting. Miss White tries, at all times, to begin with the concrete or with meaningful situations, and to lead gradually to the abstract. She begins where the children are and with the immediate environment, suiting the learnings to the needs and the abilities of each individual, so far as possible.

Tippie Moves In

(*Continued from page 23*)

Tippie has come. I hear him yelping down in the doghouse."

And without waiting for a reply, Stanley raced downstairs, switched on the kitchen light, and leaped off the porch.

His mother, father, aunt, and uncle hurried downstairs and found him standing in front of the brown-painted house. A jet-black Scottie, a squirming bundle of joy, was snuggling a whiskery nose under his arm.

"Look, Father!" he exclaimed. "This *is* Tippie. And he likes this house. This sign says so."

There, fastened to the front of the house, just over the door, was a card, reading, "I like this house. Thanks for building it for me. I'll stay if you want me.—Tippie."

"Do I want you? Why, Tippie, this is your home. I built it for you," murmured Stanley joyfully, as he caressed the puppy's head with his cheek.

A Test on the Color Miniatures

(*See pages 30–31*)

Get out the color miniature pictures which have been in THE INSTRUCTOR since school began in September, and study them carefully, so that you will remember exactly how each one looks. Then put them away.

Read each of the following statements and mark T *after it if it is true or* F *after it if it is false.*

1. "Woods in Winter" is a landscape filled with dark green pine and spruce trees.
2. Curved lines are used almost entirely in "Madonna of the Magnificat."
3. "The Calmady Children" is a painting of two lovely little girls.
4. "Joan of Arc" shows the Maid, with her back toward us, gazing intently at a vision.
5. Browns and black give the portrait of Columbus heavy masculine dignity.
6. The faithfulness with which the animals are painted is the most significant thing about "Oxen Plowing."
7. The painting of the Flying Fortress shows this plane at an airfield.
8. Joan of Arc wears a green-and-white-striped gown in this painting.
9. The principal persons shown in "Spirit of '76" are of three different generations.
10. In "Madonna of the Magnificat," two angels are about to place a delicate gold crown on Mary's head.
11. The boy in "The Torn Hat" has dark skin and brown eyes.

KEY

1. F 3. T 5. T 7. F 9. T 11. F
2. T 4. F 6. T 8. F 10. T

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The driving of the golden spike

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The Union Pacific struggled through lean and troubled years but, like other pioneers, it had faith in America's future. Edward H. Harriman had unbounded faith in America. His guiding genius—and the faith of the leaders "from the ranks" who followed him—gave strength and vigor to the railroad.

America always has offered unlimited opportunity and ample reward as an incentive for hard work and individual enterprise. That's why it's such a great country. It's our job to keep it that way.

★ ★ ★ ★

This year marks the 75th Anniversary—the Diamond Jubilee—of the driving of the Golden Spike, the completion of "The Strategic Middle Route." Union Pacific commemorates that historic occasion by continuing to exert every effort in the transportation of materials and troops to hasten the hour of victory and peace.

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